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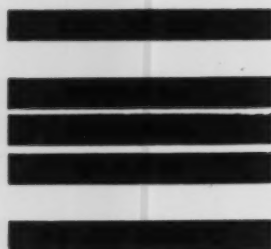
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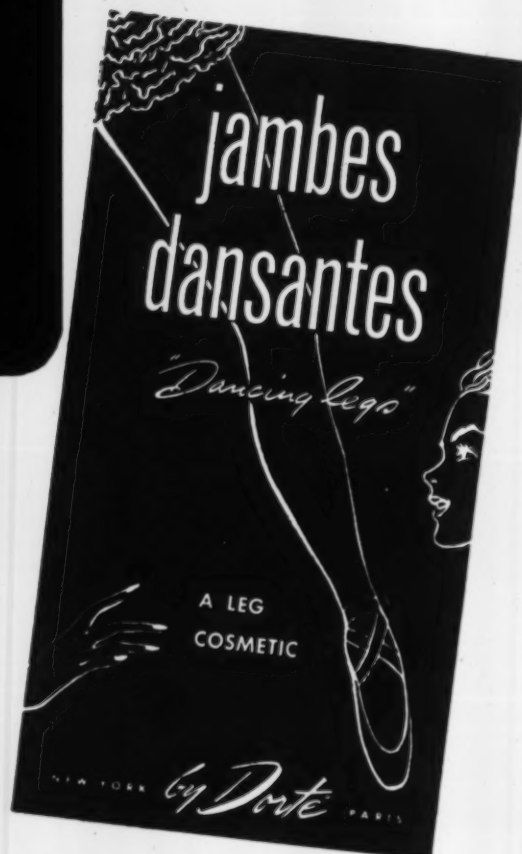
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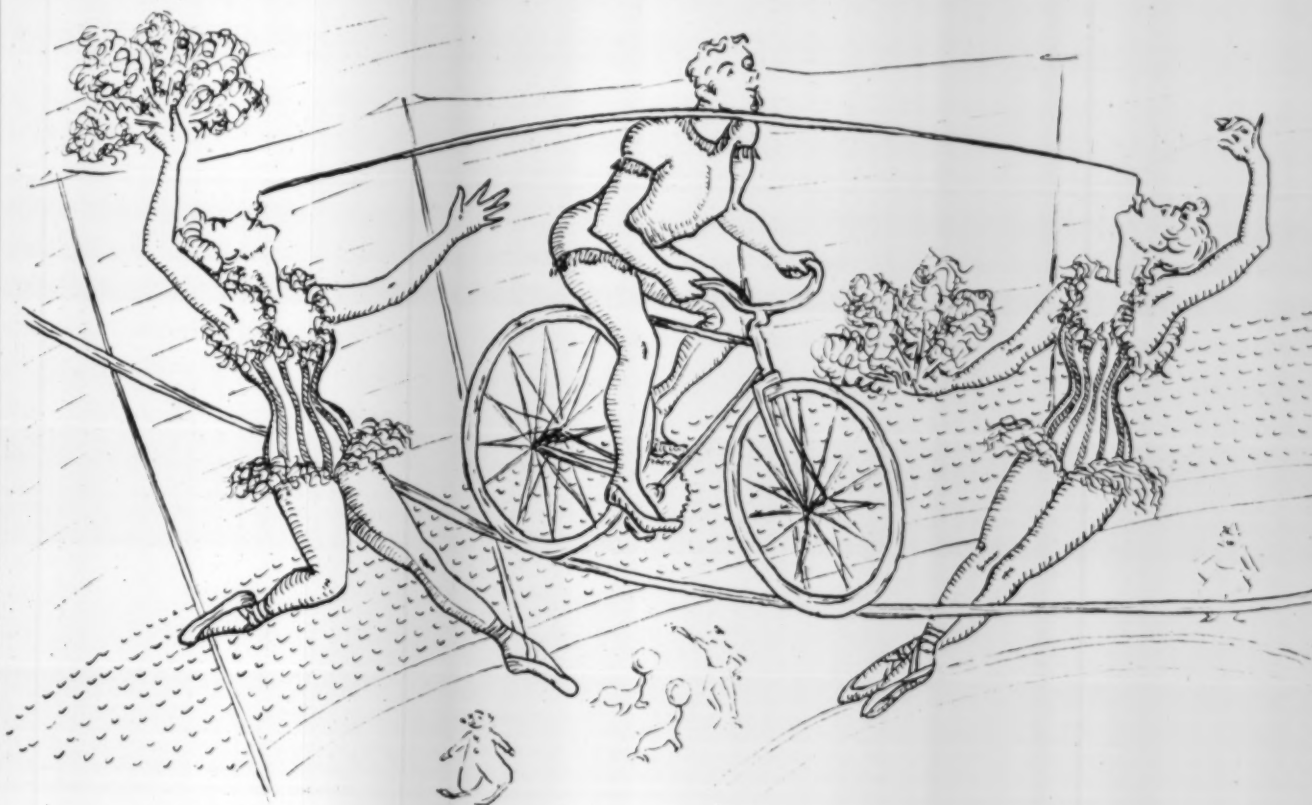
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A Dance Teacher Speaks

Editors Note: *The following letter from a teacher in a small country town is a portrait to which many worthy dancers and teachers may liken themselves. These teachers bring education and art into the tiny corners of the world where its little people live, into the places which need them the most.*

Dear Sir:

I have been meaning for five years to write you this letter. I've been a reader of DANCE all through my professional years in New York, and before that when I was a student. And now I have my own studio in this little town, where I have been teaching for thirteen years.

I've made a completely conservative small town dance conscious. I've trained parents, grandparents and grandchildren alike. Many of my pupils are from farms. They get to school even when highways are blocked by ice and snow, so great is their desire to learn. Dancing is their life. They talk as fluently on the ballet as they do on the yellow grain which grows in their fields. They come from distances of twenty to forty miles, many of them.

The children who live in cities do not know what sacrifices both children and parents must make to send these children to dancing school. But we have our reward. Once a year we perform our own spring show, sometimes on *Cinderella*, or *Hansel and Gretel*, or *Columbine*. This year we are doing *Peter Pan*.

I have classes for children in ballroom and I believe I am doing something about eradicating juvenile delinquency with these classes. All through my student and professional life it has been my sincere purpose to bring dance to a small community, so that the children of a small town would not grow up in ignorance of one of the greatest of the arts.

Thank you for reading this lengthy letter and best wishes to your grand

magazine, which brings us so much inspiration.

DOROTHY EWING
Winchester, Va.

After REED SEVERIN, the Deluge

Note: *The flood of letters from Reed Severin's fans continues. Holy Cow, have we started something?*

Editor:

Holy Cow! You have really done it! The April issue certainly was a change. And that Reed Severin is a terrific critic. Where did you dig him up from? Keep it up!

DANCING TEACHER TURNED AGENT
(Name withheld upon request)

All we have to say is OW! That article by Mr. Severin was the punchiest piece we have read in a coon's age . . . he really gave them the ride they deserve. That guy is really on the beam.

THE BALLET CLUB OF ELIOT HOUSE
Cambridge, Mass.

Dear Editor and Powers-that-be:

Praise be to God. At very long last a dance magazine that is actually devoted to Dance with a capital D. You haven't the vaguest notion of what a relief it is to read something really stimulating, and informative, and your Mr. Severin's article on Graham and the Monte Carlo Ballet Russe is a case in point. A fine example of pragmatic reasoning. Out here we have the dubious pleasure of getting most of our criticism from one screwball of the first water . . . Lets have more reading matter and longer articles.

MICHAEL MEAD
San Francisco, Cal.

Gentlemen:

I do not often feel called on to write a letter of congratulations to a magazine. I usually wait till I am hot under the collar about something. So I wanted to write to say how much I enjoyed the last issue. Please pass on my enthusiastic congrats to your Mr. Reed Severin. Though I can't recall reading any of his stuff before, I most certainly

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hope we shall hear more from him. And that goes double for my wife, who used to be a dancer herself.

DONALD C. BEAUCHAMP
San Francisco, Cal.

Note: *Here's for bigger and better but-toned lips at ballet performances!*

Dear Sir:

Since the recent much discussed arti-cle on ballet audiences, I have been much more conscious of audiences. Imagine my pained surprise to discover, during the recent appearances of the Ballet Russe in Boston, that the rudest and most bad-mannered neighbors we had were not the laymen who come to ballet performances, but a *dancing teacher!*

We had the misfortune to sit near a prominent Boston teacher of the dance who conversed with her party all through the performance in a voice that was far from sotto voce, not to mention her assisting the orchestra by humming. Shushing did no good.

Are dancing teachers something spe-cial that they feel they can come to a show and carry on like this? Us ordi-nary mortals would like to know.

SUSAN E. CARTER
Boston, Mass.

The Editor:

I have been given your name by the American Embassy in London and I am writing to ask if you would be kind enough to help me get in touch with balletomanes in your country so that we could compare notes on ballet in our two countries. I am 19 years of age, a keen reader and very much want to correspond with an American pen-friend.

AUDREY BARTLETT
Flat 10, The Broadway
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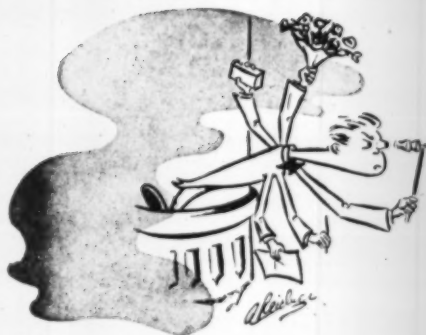
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REVIEWERS' STAND

by DORIS HERING

VALERIE BETTIS and Company
92nd Street "Y", May 4

VALERIE BETTIS is one of the most vibrant personalities on the concert stage. She has the bearing of a prima ballerina and the emotional range of the modern dancer that she is. She doesn't invite attention; she commands it. With a flash of her supple wrists or a squaring of her powerful shoulders she takes complete possession of her audience and bends it to her will.

Miss Bettis doesn't warm her way into your heart like Sophie Maslow or plumb the depths of your being like Martha Graham, or display the choreographic inventiveness of Doris Humphrey. Yet, her very appearance on the stage creates voltage. Through the medium of powerful, colorful, superbly controlled movement and a keen sense of timing she makes all her material, no matter how trivial, seem new and exciting and important.

Actually, however, Miss Bettis's choreography is not yet on a level with her style and technique. Of the solos included in her repertory concert with group at the 92nd Street "Y" only *The Desperate Heart* has genuine structural vitality. In this tortured remembering of a lost love there is a stunning drive and impact from beginning to end. One has the feeling that even if it were performed by a less spectacular technician or a less intuitive actress it would still be worth watching.

The trio, *Yerma*, has grown considerably since its premiere last spring. The three characters in this somewhat archaic drama of a childless marriage have been carefully worked out so that their parts contribute equally to the moving climax. They were performed with great sincerity by Duncan Noble

continued on page 40

by REED SEVERIN

MARTHA GRAHAM and Company
"Night Journey", Harvard
Symposium on Music Criticism
Cambridge, Mass., May 3

I cannot offhand remember ever having seen a choreographer stick her head in the mouth of a lion, but something of this nature took place on May 3, and in the most unlikely place — the Cambridge High and Latin School, where a recital by Martha Graham and company was the last event in a three-day Harvard Symposium on Music Criticism. For in addition to the more familiar *Dark Meadow*, she gave the world premiere of *Night Journey*, especially commissioned by the Elizabeth Sprague Coolidge Foundation, with music by William Schuman and setting by Noguchi.

Although the title may remind you of a Hitchcock movie thriller, the ballet owes its theme to the *Oedipus Rex* of Sophocles. Characteristically, Graham has avoided a literal translation of the play into dance. Instead, say the program notes, "this dance is a legend of recognition. The action takes place in Jocasta's heart [Miss Graham] at the instant when she recognizes the ultimate terms of her destiny. She enters her room where the precise fulfillment of its terms awaits her. Here the Daughters of Night [six of them, headed by Pearl Lang], Oedipus in his inescapable role [danced strenuously by Erick Hawkins], and the Seer [Mark Ryder] pursue themselves across her heart in the instant of agony."

All the intrinsic horror of the original story, the relentless pressure of a destiny that moves Jocasta toward fore-ordained self-murder when she learns that she has married her son, the frantic futile efforts to escape (expressed by quick darting movements like those

continued on page 38

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NOTES IN PASSING.....

The audience at the final performance of the Ballet Theatre season saw an unscheduled performance between the ballets when the curtain rose on the entire company lined up on-stage to do honor to its director, Miss Lucia Chase, who was led on-stage by Antony Tudor to receive tribute from the company. Miss Ruth Ann Koesun delivered a hand-painted scroll to Miss Chase, after first reading it aloud, and Miss Nora Kaye pinned a gold lapel ornament on Miss Chase's lapel and kissed her on both cheeks. There were tears and cheers in abundance, and it was clear from Miss Chase's obviously unrehearsed and touching speech of thanks that the tribute came as a genuine surprise to her.

A great month for gossip, as what month isn't, and we hear, via the grapevine, that Tatiana Stepanova, ballerina of the Original Ballet Russe, will marry George Gardiner of Boston, early in July. That will make her a sister-in-law of Maurice Seymour, the well-known photographer of dancers . . . Another wedding, involving Peter Lawrence and Frances Rainer, both of Ballet Theatre, has already come off, and rather quietly. The nuptials on May 12th were the outcome



"MOTHER, WHICH SIDE ARE WE FOR?"

of a childhood friendship in Chicago, which later blossomed into romance . . . They do say that Danilova and spouse Casimir Kokitch have parted, and that he has left Monte Carlo Ballet Russe . . . Tatiana Grantzeva has gone to Mexico with the latter company, to take over roles danced by Ruthanna Boris, who chose to remain in New York this season . . . Raoul Celada, formerly with Original Ballet Russe, which folded and left its component parts more or less stranded on this beach, seems to have found anchorage in the forthcoming "Louisiana Lady", a musical with choreography by Felicia Sorel.

Although contracts have not yet been signed, it looks at this bright moment as if Edwina Seaver of Monte Carlo Ballet Russe is the lucky American girl who will star in Michael Powell's forthcoming, British-produced film, "Red Roses", based on the Hans Christian Anderson fairy tale. Edwina



Walter E. Owen

From left to right: RUDOLF ORTHWINE, publisher of DANCE, photographed with Agnes de Mille and Brock Pemberton, producer. The scene is the Waldorf-Astoria Hotel, where Miss de Mille was awarded a prize for merit and achievement in choreography by the Lord & Taylor Design Award Academy last month.

flew to London for a screen test some weeks ago, and we hear that the verdict was unanimously in favor of Edwina as the candidate . . . Another traveler who is about to cop off a favored role is Sono Osato and her destination, Hollywood. She left for California late in May to appear as leading dancer with Gene Kelly in M.G.M.'s "The Kissing Bandit" . . . Iva Kitchell will appear in a comedy scene in the Hazard Short production about Tchaikowsky, the title for which is still in a state of flux. Last known title was "Song Without Words" . . . Hugh Laing, leading dramatic dancer of Ballet Theatre, was a guest speaker at a meeting of Balletiana, local fan club on May 11th. Mr. Laing spoke on the growth of ballet in England and commented upon changes he noted when visiting London in 1946 after an absence of seven years.

Pauline Goddard landed on Manhattan Island last month, rather literally. Pauline and a friend were piloting a two-seater plane over New York and had to make a forced landing on Riverside Drive. Out of gas, or something . . . Antonio, of the Spanish duo Rosario and Antonio, has had his tonsils out, and we are pleased to report that the operation has in no wise affected his ability to make alarming sounds while he dances . . . Joe Bear, who appears between Doris Humphrey and Charles Weidman on page 21 of the May issue of DANCE, is none other than the photographer Marcus Blechman, who, in his pre-photography days, was a modern dancer. A Blechman in Bear's clothing is none-the-less a Blechman . . . Dancers in "Finian's Rainbow" will get a week's vacation with full pay, as promised by show's producers Lee Sabinson and William R. Katzell. Unheard of—but a step in the right direction.

Tilly Losch, who appears as the Indian mother of Jennifer Jones in "Duel in the Sun" is in New York and proposes to form her own ballet company. Miss Losch's instinct has commanded her to do this, according to authoritative releases. She has been quoted on her career philosophy as saying: "Do what your instinct tells you to do. Eventually, if you are truly sincere, recognition will inevitably come!" . . . Dance director Jack Cole began rehearsals on "The Petty Girl" for Columbia Pictures early this month. The pic stars Ann Miller . . . Photo on page 13 of May DANCE turns out to be Claude Marchant, instead of Wilbert Bradley, as incorrectly captioned. We're sorry this happened, Mr. Marchant . . . Word from London reaches us that the first English dancer to be accepted for the London company of OKLAHOMA! is none other than DANCE Magazine's correspondent, Mavis

Ray. Hurrah for our Mavis! and Oklahoma! . . . Trudy Goth, director of Choreographers Workshop, sails for Italy on the 26th of May. She wants to sell her house there. If she'll only bring it back with her, we'll buy . . . Italy is the source, incidentally, of a recently published tome entitled "Danza in Italia" by Domus of Milan, a history of dance in the country which is the birthplace of ballet. Not in many bibliophile's years have we seen such a glittering, overpowering, oversized, altogether beautiful volume of plates in full colour, photographs of Italian ballets, lithographs and sketches depicting the dance from its birth in the Renaissance down to today. Its price, likewise, is overpowering and it can be found, we believe, at the Kamin Dance Book Shop.

A Guggenheim fellowship has been awarded to Charles Weidman who is using it to produce his forthcoming ballet based on James Thurber's *Fables*. It will be ready for Fall showing . . . The dances from the musical "Brigadoon" were performed at the benefit for the Spanish Republicans in Exile at the Ziegfeld Theatre on April 27th, as promised by commentator John Martin, in a way they have never been,



Walter E. Owen
First published photo of young Niko Elmaleh, who is being teased by his mother, Sono Osato.

and never will be performed. He wasn't kidding. When the curtain went up on the Scottish village, Mr. Martin stepped out of the dual role of dance critic of the Times and Chairman of the *Salute in Dance*; he stepped into the scene, sat down on a stool, and let the waves of Scottish dance break over him. That was one of the high points in a very good program . . . "Fiesta", an M.G.M. technicolor riot is about to be released generally. It parades the talents of Cyd Charisse, who dances, Ricardo Montalban, who dances, composes music and makes like a torero, all with casual skill, and Esther Williams, who swims, makes like another torero, and swims. The dances are only incidental to the story; one, in flamenco style would have been enhanced by true flamenco music, rather than Mexican, but who are we to tell M.G.M.? Also, either Mr. Montalban or Miss Williams, if confronted with a toro and allowed to play torero in *that* odd fashion, wouldn't live long enough to hear the beast snort his next snort. The technique of the arena is mighty hard to simulate, you aficionados who are listening in. But—don't get us wrong. We love Hollywood.

What important modern choreographer got caught with his choreographic pants down at a recent benefit for a worthy musical cause, as a result of his hastily devised group arrangements for the program? Now listen—we don't like to strike belligerent attitudes *BUT*—a dancer and choreographer of such marked talents, with so many years experience behind

him, ought to remember that no stageworthy, artistic composition can be put together with an egg-beater between 2:00 and 6:00 p.m. of an afternoon. It was a disappointment . . . Arthur Murray threatens to close his New York studio if his teachers "distrust" him and join Local 16, UOPWA. The teachers, it seems, are tired of the light, fantastic treatment and want to give the boss the hot foot. According to the newspaper PM, Murray may waltz into an about-face on this decision. He could not be reached for comment at the time of going to press.

The Ballet Society's fourth program of the season was given at the Ziegfeld Theatre on May 18th and it offered a repetition of John Taras' "The Minotaur", as well as new works by Merce Cunningham and Lew Christensen, "The Seasons" and "Blackface" respectively. These new ballets will be reviewed by Reed Severin in the July DANCE . . . Jerome Robbins hit the jack-pot twice this Spring benefit season with two divertissements composed for (1) Salute in Dance for the Spanish Republicans in Exile and (2) An Evening of Ballet, etc. for the benefit of the American-Soviet Music Society. Mr. Robbins, himself, appeared in the latter concert which unveiled "Summer Day" to music by Prokofieff, and which marked the welcome return of Annabelle Lyon to the concert stage after many a year. In the "Salute in Dance" recital, Mr. Robbins appeared with Nora Kaye in an engaging divertissement to the music of Stravinsky called "Afterthought", in which the Spectator, in fancy, seeks to identify himself with the ballet performance.

Jennie Workman, a new recruit in the ranks of Ballet Theatre, was formerly a member of Marion Venable's The Ballet Soiree, a Washington, D. C. ballet company. Other new recruits are Mary Burr and Richard Thomas . . . The Marquis de Cuevas' new company has recruited several American dancers who already have passage to go to France, to wit: Helen Constantine, Peter Horn, Shaun O'Brien, Brooks Jackson and Roy Tobias . . . When the Dunham company bowed out of the Esperanza Iris Theatre in Mexico City to make room for the Monte Carlo Ballet Russe, the Mexican government extended an invitation to Miss Dunham and her company to bow in—at the Palacio de Bellas Artes, no less. The Dunham troupe will run concurrently with the Monte Carlo troupe for three weeks . . . The photograph of Vladimir



Michio Ito, celebrated Japanese dancer, is back in his native Tokyo, where he teaches and supervises productions and choreography for productions in the Ernie Pyle Theatre.

Dokoudovsky which appeared in the May issue of DANCE was taken by Harold G. Swahn, not by Walter E. Owen. Apologies to Mr. Swahn . . . The National Association of American Composers and Conductors presented Martha Graham with an award for her work with contemporary composers on May 15th at the annual reception of the organization at the Waldorf-Astoria.

LUCIA CHASE — A Decade

PERHAPS not all who view that artistic phenomenon, the Ballet Theatre, a uniquely American institution, and a successful one, realize how much the organizational and artistic skill, not to speak of the not to be despised dollar contributed by that unique individual Miss Lucia Chase, had to do with its present position in the Sun. New York City, today, without qualification the astronomical core of the cultural world, saw a season of ballet which bespoke more than the success of a mere company. It was the justification of a plan and a hope.

Some twelve years ago I assisted my deceased friend, Mikhail Mordkin in the organization of a small group of his talented pupils for performances in high school auditoriums in the environs of New York. An ardent worker and a diligent pupil, Lucia Chase, who was a great admirer of Mordkin's theatrical genius, suggested expansion into a larger group to venture into legitimate theatres for Sunday performances only. Her suggestion, although not carried out, bore fruit. We emerged as Advanced Productions, Inc., of which I was president and managing director. The company was advertised as the "Mordkin Ballet" and toured this country and Canada, an artistic success, but always financially embarrassed.

In 1939 we reorganized as Advanced Arts Ballet, again with the financial support of Miss Chase, who now assumed a unique position as a patroness of ballet, a position which she graces and dignifies now, as then.

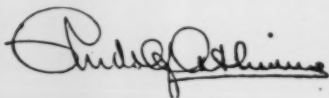
By this time, with our rough and ready experience as purveyors of culture, we learned a great deal about costs of production, audience possibilities, and management. We believed the answer was an expanded company with a variety of choreographers and a personnel which was composed of soloists, which danced both as soloists and in the corps-de-ballet. At this point, we hit on the name "Ballet Theatre". The arrival of Ballet Theatre on the American horizon was like a breath of air on a mountain top. It opened up new vistas to art in America. We were more than repaid for the expense of time, labor and money when Ballet Theatre received its first sensational reception from its first audiences, a reception which has in no wise diminished in seven years of performance.

Seven years, and more, from 1937 to 1947, of private subsidy from Miss Chase, largesse on a truly imperial scale, has given us who see this company, a priceless gift, the gift of a truly important, truly art-worthy, all-American ballet company, the first of its stature in our cultural history. How long this largesse is to be continued is not known. Even now there is the recent birth of a organization known as Ballet Theatre Foundation, which is reported on page 50 of this issue, an organization which, in time, may come to take the unselfish, devoted role of Miss Chase in ballet.

Nevertheless, it is our turn to applaud this gracious patroness of American ballet long and loud, even as did the company itself on the final night of its current season, when the entire company lined up on-stage between ballets, and Miss Chase was led to the footlights by the artistic director of the company, Mr. Antony Tudor, where she was tendered gifts in the form of a scroll and a gold jewel as a mark of the gratitude and affection of the company.

Here's a salute to a remarkable woman and artist, Miss Lucia Chase.

Sincerely yours,




VOLUME XXI

June, 1947

NUMBER 6

RUDOLF ORTHWINE, Editor and Publisher

Contents

Letters to the Editor	4
The Reviewer's Stand	Doris Hering and Reed Severin 7
Notes in Passing	8
Giselle a la Berman	Reed Severin 11
Must Screen Dances be "Incidental"?	Mary Jane Hungerford 16
Dance Festival at Jacobs Pillow	20
"Once Upon a Time"	Lucyle Adrienne Alter 22
Choreography for Television	Judy Dupuy 26
Datelines	32
Book Reviews	Dorathi Bock Pierre and Mary Clarke 36

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COVER: Spring Landscape by Alex Gard



Stage model for Act I setting of *Giselle* designed by Eugene Berman

Giselle.... **A LA BERMAN**

by **REED SEVERIN**

All photographs by courtesy of the Department of Dance and Theatre Arts, Museum of Modern Art.

century old *Giselle* gets her face lifted by Eugene Berman

IMAGINE taking your great-grandmother and decking her out in slightly chi-chi early Victorian clothes, and you may gain some faint idea of Eugene Berman's exciting transformation of the ballet called *Giselle*, 106 years old this year. When first displayed last fall by Ballet Theatre (seen more recently during a late spring season at City Center), so spectacular were the results that some of our critics let out apoplectic blasts. "Décor à la Ziegfeld" one called it. Berman was denounced for destroying

the charm of one of the few works surviving from the Romantic Revival, for eclipsing the action and the characters, for gilding the lily in a ballet already ultramelodramatic — which amounts, roughly speaking, to insisting that Cleopatra should be dressed in a pinafore.

These canards will be disposed of in more detail further on; for now, suffice it to say that our critics stand guilty of talking through their hats, and their very old hats at that. Far from treating *Giselle* like a sacred cow or a musty

Reed Severin will review The Ballet Society's fourth program and Ballet Theatre's late spring season at the City Center in the next issue

old museum piece, Berman on the contrary has given it a wonderful new lease on life. And yet far from destroying the old spirit of the ballet, he has actually come 100% closer to realizing the original conception, particularly in his second act, than any other artist in a century.

The accompanying photos tell part of the story, though not of course the whole, for they are not in color. A stylish forecurtain in blue and burnished gold establishes the mood for Act I, preparing you for the unvarnished melodrama that is to follow. It rises to reveal not the conventional woodland scene painted on flats, but a more architectural design: Giselle's crude three-sided cottage on your left (as compared with the fancy two-dimensional affairs of previous versions); a rustic fence on your right; and on either side tall trees which arch toward the center, framing a vista of low-lying houses and meadows trending gently toward a lake. In short, the colorful, early autumn scene in that "mysterious corner of Germany" specified by the librettist Gautier. Peasants in red and white crowd on stage, with Giselle and Albrecht also simply costumed in blue and white; and logi-

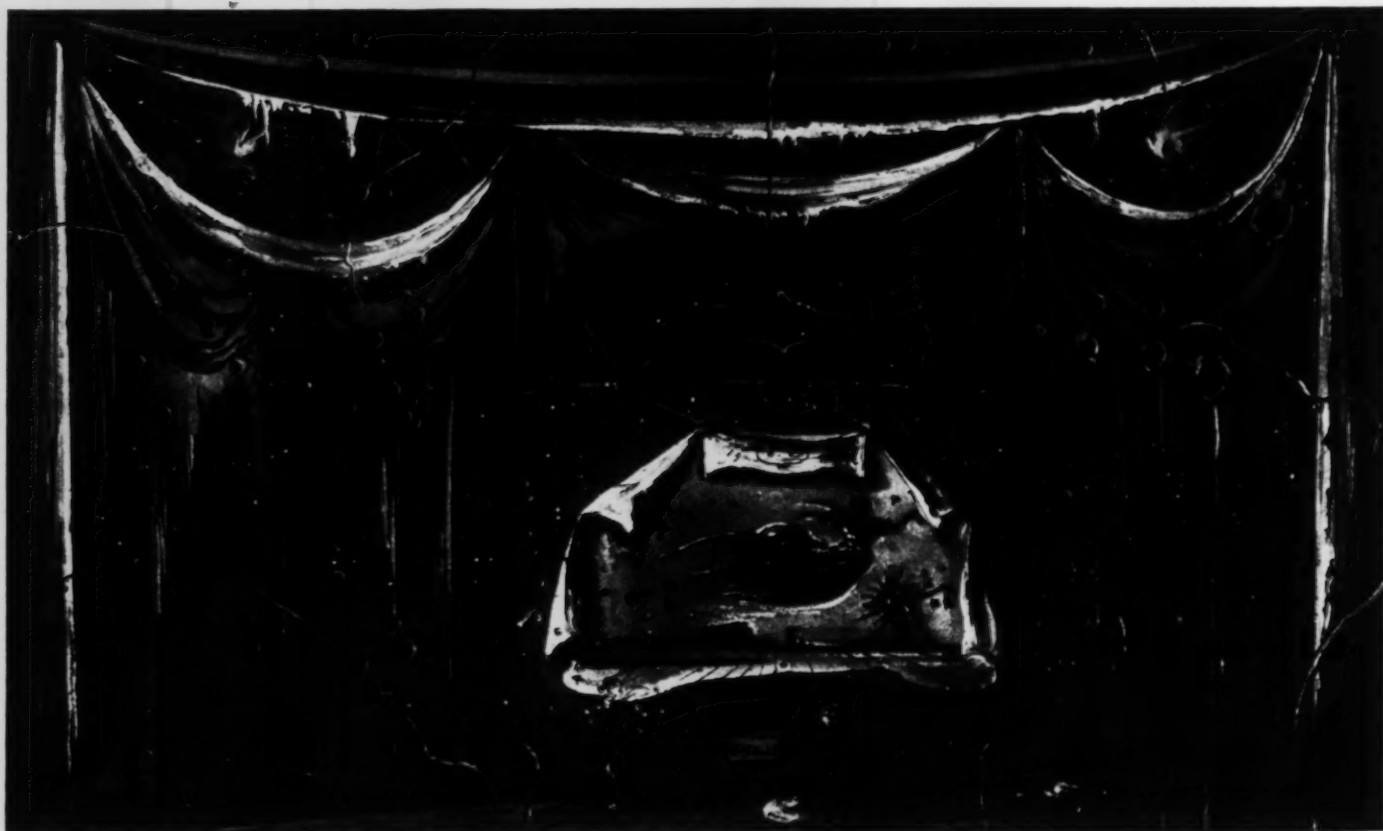
cally enough, the Prince of Courland and his entourage are attired more resplendently.

The total effect is one of enormously increased theatricality, with a few added drops of sophistication — somewhat in the manner of *The Sleeping Beauty* perhaps, yet preserving the essential ingredients of the 1841 decor by Ciceri and costumes by Lormier. Looking through old lithographs of their work, I discovered that Berman has only eliminated Albrecht's useless cottage, which appeared on your right in the Benois and Ballard setting also. And to the original view of a distant mountain-top castle he added a lake, thereby tying in the first act more closely with the second.

It is in this second act that Berman shows his remarkable genius for blending the material with the immaterial, for compounding "picturesque spectacle and the sphere of fantastic visions" — Cyril Beaumont's definition of romanticism, which tallies precisely with Berman's achievement. At this point, I shall let *The Nation's* B. H. Haggin speak, who has been attending ballet since the age of twelve:

"Not since Berman's decor for *Dances Con-*

Sketch for forecurtain of Act II revealing spectator watching story of Giselle unfold on the stage within a stage.





Sketch of costumes worn by friends of Giselle in Act I.

certantes has there been anything so pictorially sumptuous and distinguished, and so dramatically active in its relation to everything that happens on stage, as what he has created for the supernatural second act of *Giselle*: the grandly somber forecurtain; the powerful decor of 'the tomb of Giselle among lonely cypresses,' seen first through gauze transparencies; the costumes of the Willis, with a film of black over white, and green showing now and then 'underneath . . . All these combine to make the act an excitingly beautiful and dramatically powerful piece of 'ballet theatre.'"

And how does this version stack up against the 1841 design? Distinctly more authentic than either the Benois or Ballard version, it even catches the atmosphere intended by the old designer. According to Gautier's descriptions, the following elements constitute a *sine qua non* for second-act décor: (1) a sensuous, humid air

of mystery; (2) a tree-bordered grave amid dense vegetation; (3) a moonlit pool; and (4) a tomb surrounded by tufts of grass and topped by a cross.

Now take a glance at the photograph of the Act II stage model. Scrim screens and firefly effects, which caused some critics to lift their eyebrows, help fulfill requirement number (1), while the bluish mist shrouding the entire scene — disparaged by the *Times* critic for making the act a kind of "ballet bleu" — realizes perfectly the very same effect described by Gautier a hundred years ago. Point number (2), extremely basic for preserving the original sense, has also been included, though missing in all recent versions. The moonlit pool, for which Benois substituted a white church and Ballard nothing much at all, is also there, and the tomb likewise. Berman even went so far as to attach transparent little wings to his Willis costumes, just like the ones they sported in 1841. Yet one critic complained that their dancing consequently was impeded. How on earth did they manage in the 1840's, I wonder.

Not merely painting and light but construction

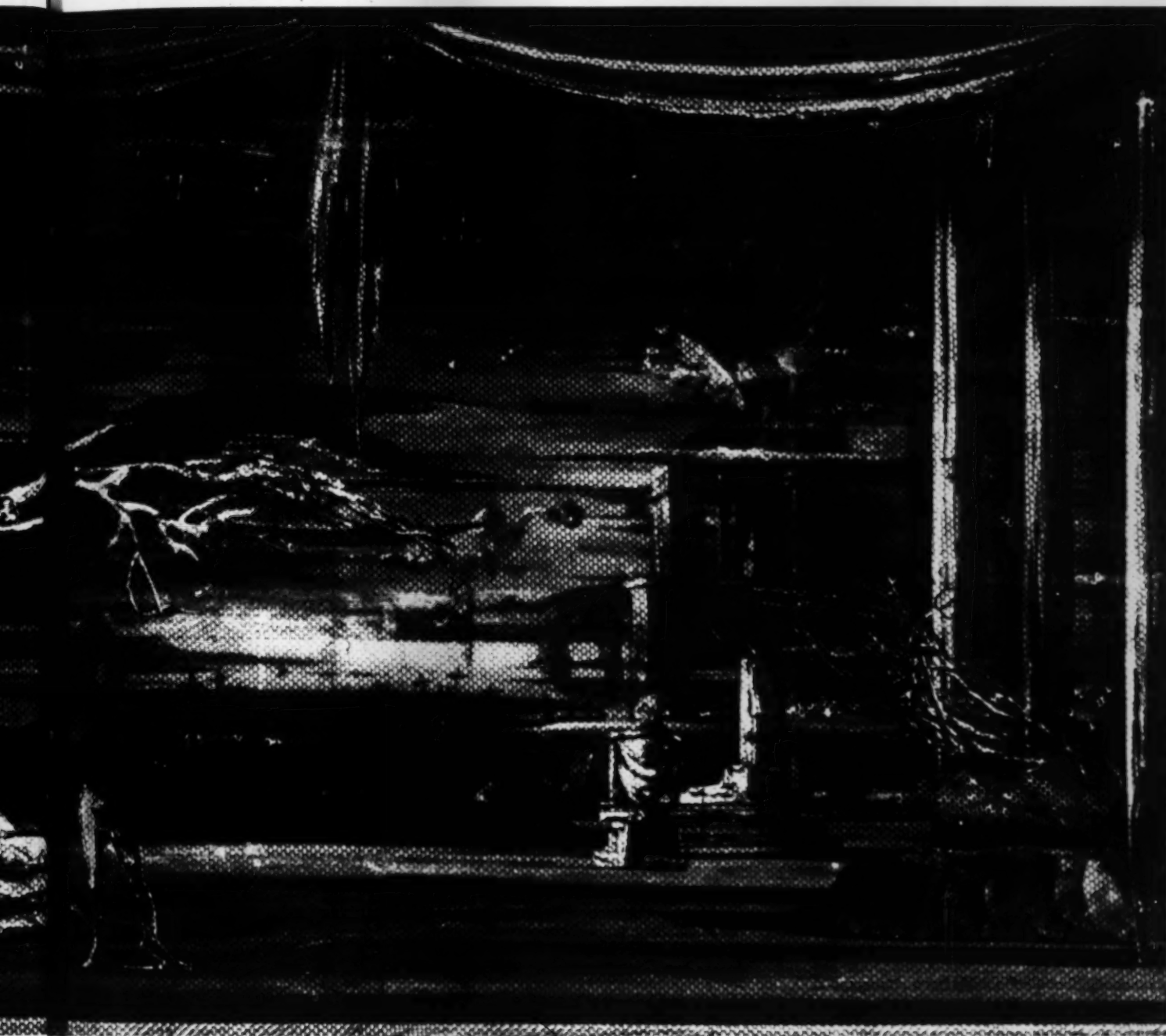
Sketch of costume worn by Lady Bathilde in Act I.





Below, left: Costume sketch for the six hunters in Act I.
Above, left: Costume sketch for peasant girls in Act I.

and sculpture have gone into Berman's design. Off and on for six years before the final production he created innumerable sketches, many of which were recently exhibited by the enterprising Department of Dance and Theatre Design of the Museum of Modern Art. None of these, of course, was made to be translated literally into drops, but as guides for executing his final three-dimensional production.



Stage model for Act II setting. The fuzziness in the photograph is intentional, owing to the use of two scrim screens, which are not raised until the entrance of the Queen of the Willis. At left is seen the grave of Giselle, in the distance, the graveyard and lake, into which the Willis hurl the mortal unfortunate enough to be captured by them between midnight and dawn.

Berman's *Giselle* decor is significant in other respects too. How often I have heard this kind of fatuous remark: "Oh, it's a great ballet; too bad the sets and costumes weren't very good." This attitude represents a serious contradiction in terms, for great ballet is at least one-third great stage design. And therefore, at a time when design is being treated like a poor relation, when we are subjected to an endless succession

of third-rate décors, and when few designers are arriving at that happy mean between the overwhelming, blown-up easel-painting type of set on the one hand, and the unartistic, rarely more than adequate sets of mass-production professionals on the other, Eugene Berman, with eight staged productions since 1936 already to his credit, stands out sharply as the foremost ballet designer working in America today.



M. G. M.

"The King Who Wouldn't Dance." The choreography from M. G. M.'s "Anchors Aweigh" combined real and faked background, live and animated characters, drama and cine-dance in a new and uniquely successful way. The sailor is Gene Kelly. The other fellows just happen to live there.

MUST SCREEN DANCES BE "INCIDENTAL"?

by MARY JANE HUNGERFORD

MY ANSWER to this question is an emphatic, "No!" By *incidental* dances I mean stage or social dance forms, all or part of which may be included in a photoplay or filmusical to lend atmosphere, variety or action. Any or all of an incidental dance may be eliminated without interfering with the progress of the story.

From the beginning, sound films have offered innumerable incidental dance sequences, including almost every known type of ethnic, social, theatrical and expressional dancing. In recent years, however, a new form has been making its appearance with ever greater frequency. It is essentially an expressional form, although sometimes verging close to the arts of cinema and dance, I have coined the word *cinedance* to designate it.

The fundamental characteristic which distinguishes a cinedance is its cinematic quality. It is constructed of a series of shots of expressive movement, usually somewhat stylized to achieve rhythmic and special coherence. The choreographer, relying upon a unique type of mental imagery, plans the content of each shot. He considers the camera placement, lens type, shooting speed, transitional devices and related cinematic tech-

A glimpse from one of the finest cinedances ever produced, the "Nutcracker Suite" from Walt Disney's "Fantasia." The dancers are nothing more or less than wisps of pods, flowers, leaves, mushrooms and underwater plants, all preparing for the big winter sleep.

R. K. O. Disney



the time
is ripe for
CINEDANCE,
which belongs to
the screen's future

nicalities quite as carefully as the dance movement itself.

A cinedance cannot be produced by photographing a dance conceived in a stage-like space, no matter how extensive, or irregularly shaped, and regardless of how many times the camera angle is changed. Furthermore, it could not possibly be performed on any theatre stage. It is so completely cinematic that it can exist only by way of the projected motion picture film. Finally, since it is an integral part of the structure of the photoplay, no part of it can be cut without vitally altering the motion picture's essential form and content.

These are the conclusions to which several years of studying the role of dance in the American motion picture entertainment feature has led.* True, the surface barely has been scratched. Many dancers and dance directors are entirely oblivious of the nature or possibilities of the new art. Others either accidentally or consciously, however, have been producing examples of cinedance, and the lay public is already familiar with the new form as well as the artistic conventions which are a part of it.

Have you ever seen a cinedance? Yes, I am certain that there are few movie-goers who have not. Where? Examples are to be found especially in film fantasy. Gene Kelly's *Shadow Dance* in "Cover Girl" (Columbia, 1944) was among the first and has become something of a classic. In it the camera follows him down a city street cluttered with familiar impedimenta. Always he is pursued by his Conscience, a slightly distorted image of himself reflected in the windows he passes. His inner struggle is expressed through stylized movement and that most cinematic of film techniques, double exposure photography.

The *Spanish Toreador* sequence in "Anchor's Aweigh" (MGM, 1945) is another example. It is pure imagination — the audio-visual expression of a wish. The fairy story in the same motion picture is still another, involving a combination of human action and synthetic animation. As a matter of fact, animation techniques permit the freest possible flights of fancy.

Synthetic animation, of which Walt Disney is the most famous exponent, extends the possibilities of cinedance beyond the limits imposed by human movement even when implemented through the maximum use of cinematic devices. The musical numbers in each of his major features, as well as in his "Silly Symphonies" and other shorts are excellent illustrations.

Although part of the audio-visual concert "Fantasia" (Disney, 1940) rather than of an ordinary photoplay, the choreography to Tchaikowsky's *Nutcracker Suite* is actually an extended cinedance. Here is an art to tantalize the creative capacity of the most imaginative choreographer. It should make him forever impatient of having his fancy chained to the comparatively narrow range of action which humans can normally perform. Until more qualified dance artists turn their attention to his medium, the variety and depth of expression of which it is capable can only be guessed.

Music visualization offers many excellent opportunities for cinedance, also. Unfortunately, however, these never seem to be adequately realized. Movie audiences long ago tired of being shown close-ups of instruments, musicians, conductors and the dental equipment of vocalists during musical sequences. Far more effective and artistic would be a stylized dramatization of the inner meaning of the music in the manner of the *Ave Maria* in "Fantasia". The ballet in the last act of "Song of Norway" (on the stage) is the sort of music visualization which could well be attempted in the cinematic medium.

In "A Song to Remember" (Columbia, 1945) an excellent opportunity was missed. In the latter part of the film when the pianist is on tour, the music pours from the second track, while the screen is filled with a



The trend toward cinedance has been most consistently promoted by Columbia Pictures. In the still from "Cover Girl" are seen Freddy Ney, Phil Silvers, Rita Hayworth and Gene Kelly.

M. G. M. goes in for big names, often gets good dancers and choreographers, produces excellent incidental dances, some of which, like Eugene Loring's "Dream Dance" from "Yoland and the Thief" come very close to genuine cinedance.



*Miss Hungerford's Ph. D. thesis for Columbia University entitled "Dancing in Commercial Motion Pictures" is due for early publication.

montage of calendars showing his concert dates, rushing vehicles symbolic of travel, and a plethora of shots of Chopin pounding the piano with a pained expression on his face. Could not a cinedance have expressed the fanatical patriotism and emotional agony of facing loss of both love and life more effectively — perhaps with a male protagonist moving in a struggle against shifting groups symbolic of the gigantic forces pitted against the artist? In my opinion it certainly could.

Other examples may come to mind of dance sequences which you have seen, the *Dream Sequence* in "Yolanda and the Thief" (MGM, 1945), for instance. Is this a cinedance? Almost, but not quite. What makes it almost? First of all, it is admirably motivated. Then, Eugene Loring, the choreographer, uses stylized movement to express an idea which contributes materially to the whole photoplay. There are no flash-backs to

Columbia Pictures

M. G. M.



break the continuity of the form. Pre-occupation with money seems to be a reasonably danceable subject. The fantastic idiom is sufficient justification for sets and properties which are more theatrical than natural. Solos and duets are logically interrelated with the group movement.

What, then, is missing? The one thing which keeps this sequence from crossing the border from an incidental expressional dance into the realm of cinedance is the use of the camera. Although it moves about considerably, a cinematic form is somehow not actually achieved. As is the case with many Astaire dances, the space is unmistakably stage-like and the camera is too consistently on one side of the dancers. Thus, although it is not shown, the proscenium exists. In other words, the form defers to a stage convention which has no place in cinedance.

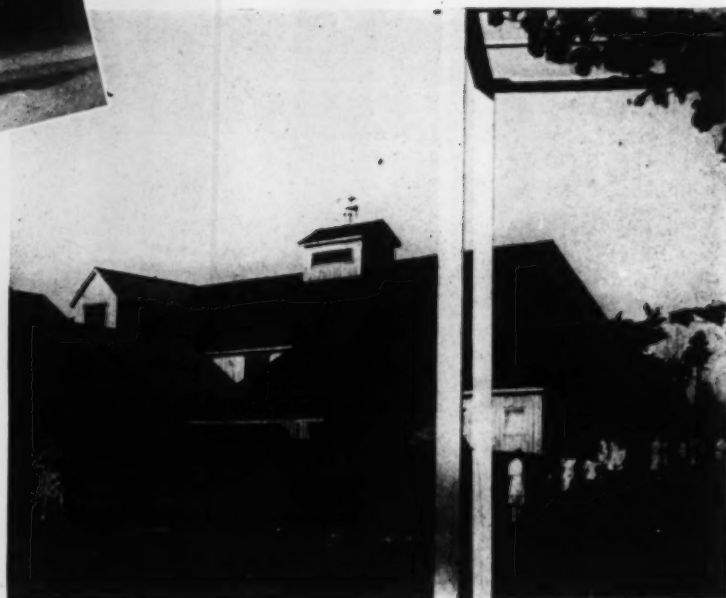
When can we expect to see this new art reach its fulfillment? Only when capable dance artists discard their prejudices and make a sincere effort to master the cinematic phrase. For too long Hollywood output has been dominated by those with an amazing grasp of motion picture techniques but a dirth of good dance subject matter. There are some signs, now, that those with the "message" and those with the film "know-how" are getting together. When this happens, good cinedances will be found as frequently as good musical scores in our motion pictures.



William Stone

DANCE FESTIVAL

AT JACOB'S PILLOW



John Lindquist

**a pastoral Berkshire
valley is the home of
America's University of the
Dance and an outstanding
Theatre of the Dance**

1947 marks the sixth season of America's unique institution, the Jacob's Pillow Dance Festival and University of the Dance. This year both the Festival and the school divisions are under the management and artistic direction of Thalia Mara and Arthur Mahoney, eminent American dancers and teachers.

Founded by Ted Shawn, who was its managing director for the past five seasons and governed by a board of directors, Jacob's Pillow is a non-profit organization chartered under Massachusetts state laws and dedicated to advancing the art of the dance in this country.

The extensive student program enables the qualified student to receive dance education otherwise unobtainable except at the expenditure of a great deal of money and travel since the faculty consists of the most distinguished dancers and dance educators of the world gathered at one center of the dance.

The campus consists of 22 buildings, fully equipped, located on 200 acres of land, 9 miles east of Lee, Mass. in the heart of the Berkshires on the mountain known locally as "Jacob's Ladder". It includes the first theatre in the United States designed and built exclusively for the dance. Planned by Joseph Franz, architect for the Music Shed of the Berkshire Music Festival at nearby Tanglewood, the

exterior blends harmoniously with the landscape and the adjoining studios, giving the effect of the barns of a prosperous old England farm while the interior comfortably seats over 500 people.

The comprehensive curriculum at Jacob's Pillow includes all phases of the dance in art forms and students may major in either Classical Ballet or Contemporary Modern dance, electing their courses under the guidance of the directors according to their individual needs. This year the faculty in addition to Thalia Mara and Arthur Mahoney, who will teach Classical Ballet, Spanish and Character dancing, includes Charles Weidman, prominent American dancer and teacher, who has just been awarded a Guggenheim fellowship, and Iris Mabry, leading young exponent of the Contemporary Modern dance field, who will teach Modern dance technique and composition; Devi Dja, native exponent of Indonesian dancing who will teach the various forms and

and Thalia Mara, who are its artistic directors, will be a company of some eighteen young artist dancers. Versatility will be the keynote of this company and its repertoire will cover a wide range of subjects and dance techniques. The first work which will be presented on July 4th at the opening of the festival is "Crosstown", a jazz ballet with choreography by Arthur Mahoney, score by Tom Scott and costumes and decor by Alfred Stern. This will be followed later in the season by "Parnassus", a ballet in the style and form of the French Court of the eighteenth century, choreography by Arthur Mahoney, score by Handel, and costumes and decor by Marco Montedoro. The third work is an as yet untitled Spanish ballet with choreography by Arthur Mahoney, score by Albeniz and costumes and decor by Marco Montedoro. While these first works of Ballet Repertory are to be choreographed by Mr. Mahoney, plans are being made for future presentation of other ballets to

Top left: Arthur Mahoney and Thalia Mara, eminent dancers and teachers, known for many years to the opera, concert and ballet world, have taken over the artistic and business direction of Jacob's Pillow.

Left: What looks like a series of barns is really the 500 seat theatre built by architect Joseph Franz.

Right: Glimpse of guests and theatre-goers disporting themselves between the acts on the outdoor stage.



John Lindquist

styles of Oriental dance; Dr. Elizabeth Burchenal, foremost authority in this country on folk dances of many nations; Joseph Pilates, whose method of body conditioning has been endorsed by leading authorities in physical education as the most scientific in the world today. In addition to these resident teachers other guest teachers will be announced. A formal invitation has been extended to Mme. Agrippina Vaganova, distinguished ballet mistress of the USSR, to participate as a guest ballet teacher and the reply from the Soviet government is being eagerly awaited.

The gala Dance festival this year opens on July 4th and extends through Labor Day with three performances weekly, Friday and Saturday afternoons and Saturday evenings. An exciting innovation this year is the debut of Ballet Repertory, the new company which will be in residence at the Pillow this summer and will make its debut there with the premiere performances of three new and original works. Ballet Repertory, founded this spring by Arthur Mahoney

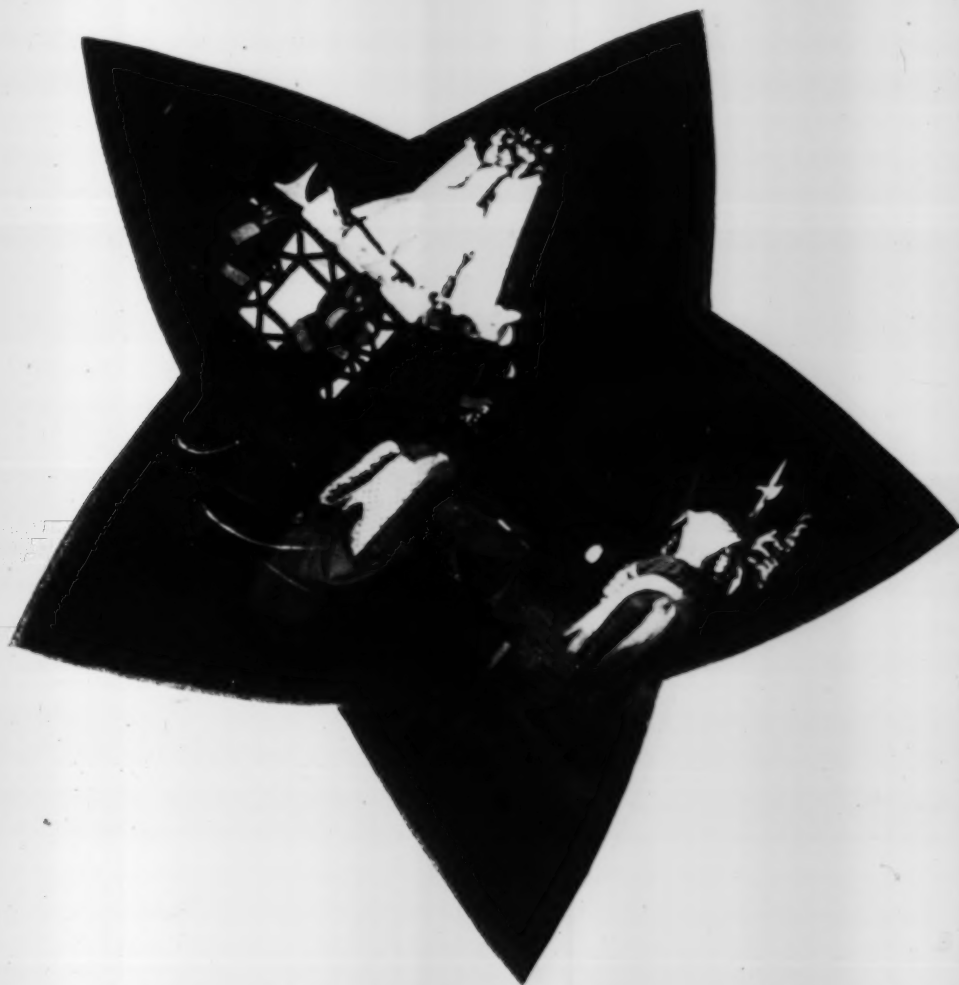
be choreographed by other young American dancers and choreographers.

Guest stars who will definitely appear on festival programs during the season include: Charles Weidman and company; Devi Dja and company; Angna Enters (subject to prior commitments); Federico Rey; Reginald and Gladys Laubin and Iris Mabry. Definite commitments are expected from Paul Draper; Alicia Markova and Anton Dolin; Martha Graham; La Meri; Rosario and Antonio; Mata and Hari and Iva Kitchell, all of whom have been invited to participate and who have expressed a desire to do so if their schedules will permit it.

1947 will mark the second season of the Opera Festival at Jacob's Pillow, again as last year under the able direction of Rosamond Chapin, well known Wagnerian soprano. This year will see an original production of the Tannhauser ballet scene and full length production of Tristan and Isolde. All works will be sung in English.



by
**LUCYLE
ADRIENNE
ALTER**



nce upon a time there was the "Great-
est Show on Earth" . . . and it *still*
is. Like Duz—the new 1947 circus does
everything from traditional evanescent
cotton candy to dare-devil stratospheric
artists defying death daily (evenings
and matinees), via the trapeze.

The *Once Upon a Time* spectacle is
the fairy-tale dream world of young
and old come true. Exquisitely costumed
and choreographed, it personifies the
hazy halls of childhood fantasy and
presents them with the glorious magic
of technicolor.

And the clowns! Even the cynic is
forced to smile and if no one is looking,
may laugh outright. According to the
unexaggerated circus manual, *Bargain
Day in Clowndom*, and *The Battalion of
Buffoons*, are, respectively, "A futil-
itarian conGLAMORation of histrionic

nonsense", and "Those omniluculent dele-
gates of unmitigated mirthquake in pan-
tomimic pomposities". And they're so
right!

In this year of grace, 1947, Barnum
and Bailey unveil bona fide young
ballerinas, so I scurried backstage to
see them, and, Esther Junger, the circus
choreographer. I had to play hide-and-
seek before cornering Miss Junger but
the girls were easy to detect by pursuing
the strangely pungent odor of perfume
and elephants.

The girls were most enthusiastic about
the Aerial Cancan number, a beautiful
spectacle featuring 56 colorfully cos-
tumed girls in a series of attitudes and
one-hand spins on a rope 40 feet above
the ground. Vander Barbette, one-time
distinguished British ballet artist,
trained each girl individually for this

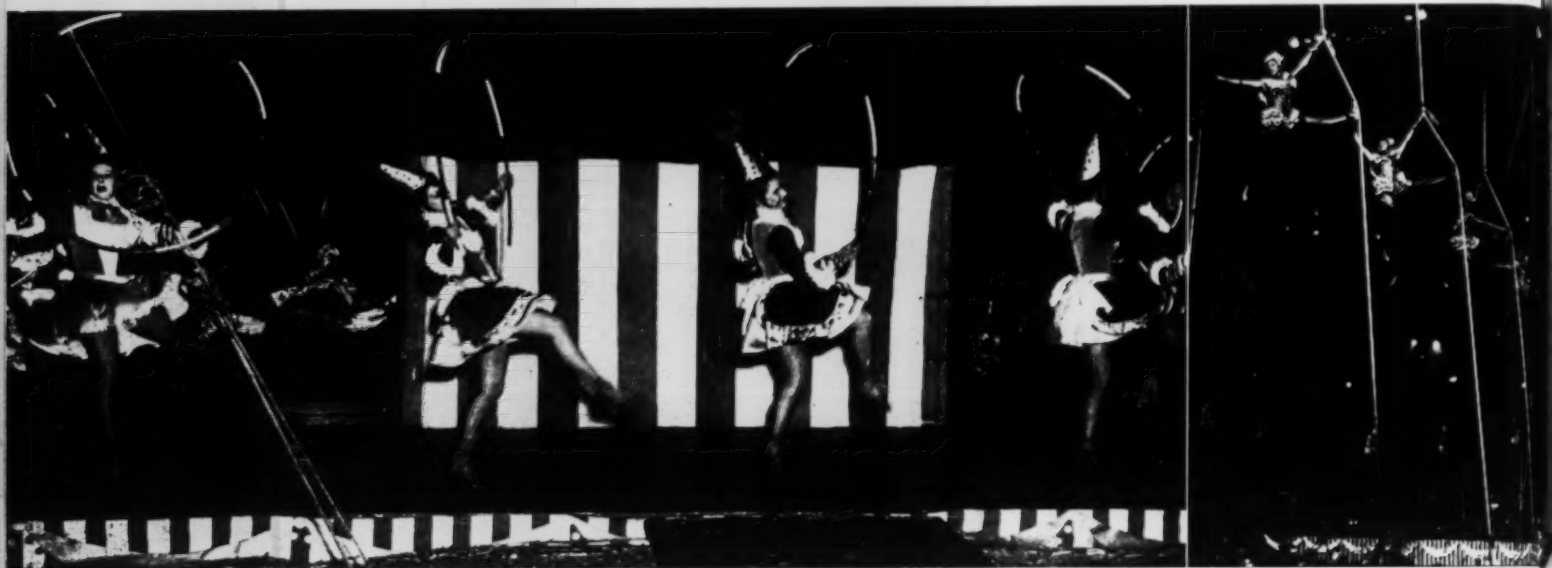
BARNUM and BAILEY and BALLERINAS
under the Big Top
they all live happily ever after

number. He found that those experienced in the dance were adaptable to altitudinous acrobatics. The Mutual Admiration Society existing between Barbette and the girls reminded me of a volley-ball game. The girls threw the credit to Barbette and he tossed it right back to his Cancan-ers.

I asked very pretty Lois Prechtl what she was doing in the circus. "I wanted

The glib Anderson devised a nickname for everyone appearing in the circus. An ingenue dancer who runs about button-holing stray reporters telling them "The Truth" about the circus, Anderson has labelled "Markova" or "The Tearful Ballerina". Cinderella's boyfriend, "Prince Charming", is "The Snooper", and Vander Barbette, "The Marquis".

When I finally tracked down the



Alex Siodmak

Ensemble gangs up on central stage for hoop dance finale entitled "Elephantasia."

Gizelle Szabo

A sight to remember: an aerial can-can, arranged for the dancers by Vander Barbette.

to travel", she answered. "I studied at Hunter and felt bored and inhibited. I love to dance and the circus was a swell opportunity". Lois is a splendid little dancer with a promising future, if Miss Junger is any judge and I take her word for it. Lois studied with Nathalie Branitzka and expects to return when she leaves the Ringling Bros.

Next to a dancer munching furiously on raw carrots, was Maria Szabo, as nice and sweet as a frosty mint-julep on a hot summer day. Maria appears in all the dance numbers. "I came on an impulse", she said, "leaving my job and school. It's wonderfully exciting and the experience here is an education in itself". Most of the girls reflect this same gypsy philosophy, and travel with the circus one full year before venturing into legitimate ballet.

John Murray Anderson, celebrated director, this year added the Barnum and Bailey menage to his repertoire.

elusive choreographer, Esther Junger, I stood by while she supervised *Once Upon a Time* from the center entrance. As Don Quixote joggled by, Miss Junger motioned him to hurry along. The gallant knight tipped his visor, bowed his papier mache horse in her direction in acknowledgment, and gayly scampered off.

Esther Junger is new at the circus game. She is well known to balletomanes as a modern dancer who has done solo concerts and numerous Broadway shows, in addition to being a principal participant in the New School Lecture Recital Series. Four years ago she took to choreography, which she finds fascinating. She was choreographer and director for *Dark of the Moon* and the recent show *Spring in Brazil*. Before joining the circus she did the current extravaganza at Billy Rose's Diamond Horseshoe.

Miss Junger enjoys working with the

circus and thinks that a year or two with this group provides wonderful training for aspiring young ballerinas. At the audition she admonishes them with, "*The circus won't improve your dancing, but if you want invaluable discipline and experience nothing could be more ideal.*"

For the big dance productions in the show, *Once Upon a Time, Royal Ascot*,



Gizelle Szabo

Two ballet dancers costumed for spectacle "*Once Upon a Time*," the wedding of Cinderella

Aerial Cancan, and the very grand finale, *Elephantasia*, Miss Junger employs simple dance forms built up through various patterns. In all but *Elephantasia*, the steps are little more complicated and girls with dance backgrounds were chosen. In the finale, however, a colorful hoop dance, calling for large numbers, Miss Junger necessarily used untrained as well as trained dancers, some from other acts. It was a struggle to inject in them some semblance of style but she succeeded in her fairy god-mother act in transforming cow-girls into ballerinas.

When Esther Junger left me to my own devices, I ambled about indiscriminately among the elephants, midgits and clowns, peering into prop trunks and carriages laden with beautiful girls, and wound up in the dressing room of the old-timers, dancers who have been with the circus longer than they care to admit. I spoke to dancers Martha

Henderson, Joyce Fay and Dollie Copeland. "It's really home to us, wherever we happen to be", said Dollie whose parents were both died-in-the-wool circus folk. Martha's dog nodded his head in agreement as he offered his well-manicured paw in fond adieu.

As I tried to find my way out of the backstage maze, I found myself in the control room where two electricians



Gizelle Szabo

Intimate close-up of dancers in dressing room, making up for the tanbark ballets.

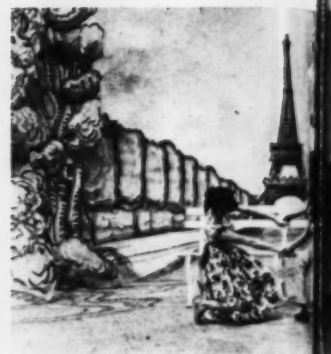
insisted on telling me about the night the lion got loose as he was led into the arena. Everyone fled, finding refuge in telephone booths, open doors, dressing rooms, and empty peanut bags. The lion raced down the ramp leading backstage; quietly perched on a hat-box at the end of the ramp, was a midget. The midget picked up a mallet lying close-by and struck the lion on the head. The beast fell unconscious at his feet. The midget gingerly reached out, touched the animal, and in the true tradition of old-time melodrama, fainted gracefully across the lion. When revived, the midget confessed he thought it was a "make-believe" lion trying to frighten everyone; he was going to teach the "wise-guy" a lesson. This caused no end of concern to the men who make a habit of being lions, horses, giraffes, and what have you. Our hero now is required to wear a button on his lapel which reads, "With Mallets Toward None".

CHOREOGRAPHY

FOR

TELEVISION

"Choreotones"



by JUDY DUPUY

All photographs by courtesy of WCBS-TV.

DEVOTEES of the dance seem to feel that the dance is ideal for television. Television does open up a new stage for the dance but the average routine for the ballet, night club or theater dance is too rapid and covers too large a performance area. The experience at WRGB (and at WCBS-TV) during the past several years bears this out. However, video dance pro-

grams indicate that the dance, to be made good television, requires a new choreography arranged to conform with the rules and regulations of the video medium. Primarily, this means dances designed for close-space performance and restricted vertical movement, with calculated action planned for the camera. To televise the dance requires expert cameramen who can pan smoothly and

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video productions
and other
have created a new
field for the
pioneering dancer



Opposite page: Valerie Bettis and group presented "A Fantasy in Space" over WCBS-TV, June 9, 1946. Choreographed to "jive" tunes, the program was a fantasy on the children's game of hide-and-seek.

The Eiffel Tower looks down on members of Pauline Koner's group which appeared in a series called "Choreotones" over WCBS-TV for over a period of one year.

The same Eiffel Tower looks down on another Video feature called "An American in Paris" in the next three pictures. This was presented in cooperation with the School of American Ballet, adapted from Gershwin's tone-poem, televised June 16, 1946. Performers included Marie-Jeanne, Beatrice Tompkins, Yvonne Patterson and John Kriza, Fred Danieli and Frank Moncion.

continuously while on the air and at the same time keep the dancer always in focus. When it comes to the ballet or group dance the problem of the small field of the camera lens is an extra hurdle.

This need for especially planned dance routines for television has been emphasized again and again. When a ballroom dance program was attempted, to show the graceful



Iva Kittell, dance humorist, has appeared in several video performances, staged and executed by herself, including a cat dance titled "Meow," "An Oriental Dance by an Occidental Girl," and two other satires.



movement and rhythm of the dance, it was found that the fast whirls and dips were hard to follow on close-ups. Consequently, the producer had to resort to many long shots to hold the full figures of the dancers. As a result much of the dance nuances were lost. Even on long shots, the dancers occasionally left the camera behind and a momentary shot of an empty floor went on the air.

The WRGB studio had only moderate success in telecasting the ballet adapted for television. Productions were rehearsed for

Harold Lang and Jane Deering appeared in this adaptation of "Spectre de la Rose" titled "Spectre de la Roseland" on May 5, 1946, danced in modern dress. The sequence was set to Gershwin's "Concerto in F"



cameras but in performance dancers did not stay confined to the chalk-marked floor space. Trained for stage routines, they covered so much territory that they were often out of camera reach. This experience showed the need for many camera rehearsals so that the cameramen will be as familiar with the routine as the dancers themselves. Thus the cameramen as well as the producer can anticipate the dancer's movements and be ready for camera takes.

An interesting technique to introduce the ballet line was found to be the oblique entrance—each dancer coming into camera for a momentary close-up, then whirling off camera, allowing viewers to see the dancers on close-up and at the same time creating an effective picture.

The ballet, folk dancing, rumbas, tap dancing and oriental dances are excellent for television—the dances of the East particularly, since much of the rhythm is expressed by hands and arms, allowing for close-up camera work.

About one-third of the dance programs offered over the Schenectady station were rated as "good" by viewers. Tap, ballet, square dances, jitterbugging and acrobatic dancing were particularly enjoyed. Acrobatic dancing can be televised effectively since the dancer's movements are usually spectacular and performed on the proverbial "dime." In fact a camera eyevue of an acrobatic dance is more revealing than a stage performance.

In a special dance program, a pony chorus dressed in brief shorts and blouses went through their "Rockette" routine and presented an engaging floor show from the studio point of view. But the television camera with its intimate picture quality emphasized the girls' bare thighs in panning shots and gave the routine a burlesque flavor. This is a point producers must watch for in dance programs.

Both lighting and stage sets are important factors in any television program but lighting is even more important for modeling, silhouetting and highlighting dancers. The problem of spotlighting dancers must be solved. Lightmen must be rehearsed and cued for every dance for good picture results to prevent light flares from getting into pictures when cameras are being panned rapidly to follow a dance. Lightmen must be on their toes to avoid this.

Stage settings for a television dance program can use a stylized background to give the effect of a Grecian garden, a simulated night club, or simple drapes. For ease of

"Crime and Punishment" by Dostoevsky was adapted to video for performance on September 29, 1946. Dancers are Fred Danielli, Joyce Hill and Francisco Moncion, recruited from School of American Ballet.



camera coverage the studio floor has been chalk-marked for the dancing area but artists invariably go off set. The floor itself can be utilized as part of the dance setting. (Ed: This has been done successfully at WCBS-TV.)

Each dance program telecast has emphasized the need for a choreography especially designed for television. Basic television dance technique should conform to these factors:

The dance routine should be planned for camera performance in a confined space, limiting sweeping horizontal movement.

The choreography of the ballet, folk dance or chorus routine should be designed for close-group action and for camera close-up.

Theme interest in the ballet can be sustained by the premiere ballerina or by singling out specific couples for close-ups. Long shots of groups show the over-all effect of the dance but lose interest if held too long because of the inability of viewers to see details. This limitation of the long-shot must be considered and used in intriguing picture sequences with close-ups and medium close-ups of solo dancers or individual line members to personalize the dance rhythm.

Vertical movement, such as tossing a partner into the air or jumping, cannot be covered adequately by the television camera

without perfectly timed rehearsals and performers adhering to the routine established. What generally happens even in long shots is a momentary view of disembodied feet or torso until the dancer lands into the picture. This adds an unintentional grotesque note to

skirts for the hula, native dress for folk dances and gay costumes for chorus routines, add to the visual interest of the performance. Costuming a chorus requires particular attention. What may look pleasing on the studio floor may be turned into burlesque by the



Katherine Dunham and company recreated authentic Haitian voodoo rites in video appearance over WCBS-TV, on February 15, 1946, titled, "Story of a Drum."

Pearl Primus dancers (opposite page) in a video appearance of "Legend," set in an African village. Dances showed not only aesthetic, but social content.

a difficult and probably well-executed step. The director of the dance must consider this restriction in conforming the art of the dance to television.

Solo dancers are easier for the camera to follow even with modified night club or stage routines. When they are trained with special television routines they should be definitely video appealing.

Costuming is important. Costumes should lend grace and beauty to the dance and should accent the flavor of the music. The picturesque costumes worn for most dances, such as the colorful Cuban costumes for the rumba or the conga, the Hawaiian grass

intimate television picture.

Dance programs must be rehearsed before the cameras. The cameramen should know the routine as well as the artists so that they can anticipate the dancers' movements.

Television and the dance present a mutual challenge: The television producer must evolve a camera technique to catch all the nuances of choreographic movement; the dance finds its challenge in the limited field of the television camera. What is certain to evolve is a new dance form, one that is intimate, personalized and acceptable to all members of the family — the viewing audience.



DATE LINES

LONDON

OKLAHOMA! is a smash hit in London. Since it opened at the Theatre Royal Drury Lane on April 30 it has been drawing the biggest crowds and longest queues that have been seen at "the Lane" since Massine's *Ballet Russe de Monte Carlo* was there in 1938. Critics and public are, for once, unanimous. First night reviews were typically headed "Oh, what a beautiful evening!" and "O.K. — Oklahoma!" Bouquets went not so much to individuals as to the whole young, enchanting, exuberant company.

The Sleeping Beauty has now been danced over 100 times by the Sadler's Wells Ballet at Covent Garden since its revival in February, 1946, which means that about 200,000 people have seen it. This season Moira Shearer and Beryl Grey have shared the role of *Aurora* with prima ballerina Margot Fonteyn. Michael Somes has danced *Prince Florimund* with conspicuous success and Pamela May is the company's best *Lilac Fairy*.

Massine is remounting his *Mademoiselle Angot* (done originally for Sadler's Wells) Margot Fonteyn, Pamela May and Julia Farron will share the role of *Soubrette*, danced in America by Nora Kaye, and Michael Somes will have the Eglevsky part. For the autumn season revivals of De Valois' *Job* and Ashton's *The Wanderer* are scheduled, while Robert Helpmann plans a new ballet called *Corroboree* based on dances of Australian aboriginals.

Nana Gollner and Paul Petroff, appearing with International Ballet, have been giving everyone a lesson in impeccable supported adagio in both *Swan Lake* and *Coppelia*. Illness prevented Gollner dancing more than a few nights during the company's London season and the projected revival of Petipa's *La Bayadere* has been temporarily abandoned.

During their May-June London season Ballets Rambert were due to present two new ballets: *Plaisance* by Walter Gore to Benjamin Britten's "Matinees Musicales" in costumes by

Harry Cordwell; and *The Sailor's Return* by Andree Howard, a ballet based on David Garnett's novel of the same name with specially composed music by Arthur Oldham and decor (as well as choreography) by Andree Howard.

With the engagement of *Annie Get Your Gun* for the London Coliseum it seems unlikely that Colonel De Basil will be able to bring his company to that theatre this summer. Original Ballet Russe is not expected here now until the autumn at earliest.



Photo: McGill

From left to right in the mirror: Andre Eglevsky, Anton Dolin and Alicia Markova in initial rehearsal for "Pas de Trois" the Jerome Robbins' ballet for Original Ballet Russe, at the Elaine Arndt Studio in Grosse Pointe, Mich

PARIS

Renée Jeanmaire, formerly of the Paris Opera, and Skouratoff, excellent Russian dancer, gave a recital of classic dancing at the Salle Pleyel. Ambitious program, whose principal number was "Aubade", a ballet to Poulenc music for which Serge Lifar composed the choreography, demanding perfect technique and plasticity . . . Lifar himself was banned in Toulon when President Auriol attended a performance of the Monte Carlo ballet in that city; Lifar is ballet master of the Monte Carlo opera and had personally organized the gala in Toulon . . . The famous dancers of the Bal Tabarin will be the

stars in a new French film now being made at the Billancourt Studios, an operetta whose music is written by the American composer Robert Stolz; some of the scenes will be taken in the Bal Tabarin itself in Montmartre . . . Janine Solane and her "Maitrise" of the Dance, including a corps of 60 dancers, has just given the 17th performance of Beethoven's "Pastoral Symphony" at the Palais de Chaillot; with the background of the great organ, this is most impressive. Solane's ensemble work is extremely fine . . . A group of very beautiful English dancers has been selected from among 300 candidates and is appearing at the Paris Lido every night; these eight Mears Felton girls are all between 18 and 20 years of age, measure 5 feet 7 inches, and are expert tap, ballet and acrobatic dancers; the "baby" of the group is said to be a champion swimmer who also hopes to give swimming demonstrations while in Paris . . . An international corps of dancers is appearing at the Chatelet Theatre in a revival of Johann Strauss' "Valse de Vienne"; among them are Mary Jane Shea, Helen Komarova, Christiane Hubert, Josyane Lauvray and Catherine Douboujinsky . . . Another young Anglo-American dancer, who has taken the name of Nicole France, daughter of a well-known newspaper couple in Paris, has been selected for solo dancing in classical numbers at the "Travail et Culture" dance evenings which are accompanied by talks on the art . . . A revival of the "Coq d'Or" at the Paris Opera is preceded by the Vincent d'Indy ballet "Iskar"; the choreography is not remarkable, but Mlle Bardin is statuesque and even sculptural in her role . . . The Ballets des Champs-Élysées has just held try-outs for new dancers. Roland Petit and Boris Kochno have just come back from a study-trip to America . . . Alexandre Kalioujny has been engaged as "danseur étoile" at the Paris Opera, and he will be Toumanova's partner in the Balanchine ballets. Last year he was with the Monte Carlo ballets and he also had a recent season with Lifar in London.

MEXICO CITY

Biggest excitement in the entertainment world here now, is the three weeks' engagement of Katherine Dunham and her *Tropical Revue*, brought to Mexico by the American Theatre. This new venture of three young ex-G.I.'s, Melvin



M. G. M.

GENE KELLY touches his toes in "Living in a Big Way," his first picture since his release from the Navy. In this M. G. M. feature he appears in solo, also with Marie McDonald, with Jean Adair, and with a pup of disputed ancestry.

Parks, Sam Pearce and Martin Holman, lost money for five weeks, on five good dramatic shows from New York—chief reason, the English language in the theatre too difficult for even English-speaking Mexicans. Now, however, the Dunham show in its second week is still packing them in, and the young impresarios have found that dancing, when it is good, will always draw a crowd in Mexico.

Katherine Dunham's *Tropical Revue* is a pot pourri, more or less the same show she was presenting in a New York night club. Many are disappointed that Dunham is not giving us more of the ritualistic dances—there are only two such numbers on the long program—but the crowd as a whole is well satisfied with the variety of entertainment in the revue. The dancing is excellent, especially that of the men, the costuming effective, the show stylish and fast.

There is a persistent rumor that we

cannot pin down to a certainty, that a new ballet with Mexican motif, probably from Vera Cruz, is being written especially for Katherine Dunham, here in Mexico. The names of several different artists have been mentioned in connection with it.

The American ice revue, *Holiday on Ice*—billed here as *Symphony on Ice*—is now playing at Mexico's big stadium, enraging the citizens of that section of town by increasing the acute water shortage. Always skimpy on water, the city is skimped even more at the end of the dry season, making it a poor time to divert the small remaining supply in order to flood the stadium for skaters. The show is drawing fairly good crowds, but might draw more if it were not running simultaneously with



New widely-acclaimed tap marvel, Vilma Sherry, who recently appeared at Latin Quarter in Chicago, is a protegee of tapmaster Jack Stanly.

the Dunham show—and if we had a larger supply of ready water to freeze.

Next thing we have to look forward to is the coming of the Ballet Russe de Monte Carlo, around the first of June. It is billed to play at the old Iris Theatre—where American Theatre is now presenting—instead of at Bellas Artes, which Ballet Theatre always filled to overflowing. The Iris has about two thirds the seating capacity of Bellas Artes.

CHICAGO

George Tapps is successfully headlining the show at the Rio Cabana. One of his subtleties includes no announcements for his numbers, if they're good

dances, they explain themselves, and his do.

The final program of the University of Chicago's series was held on May 25 and included works by three Chicago choreographers. Bentley Stone arranged "A Little Night Music" a classical ballet to the music of Mozart. Walter Camryn did his one-man bit of Americana, "Dangerous Dan McGrew". "Inquisition" was a highly dramatic ballet, choreographed by Romola James to music by Granados and with decor by Stanley Mitruk.

MONTREAL

STEPHANIE ANTLE, a leading member of the corps de ballet at the Radio City Music Hall, has been engaged as soloist for some of the productions of the noted Theatre Under the Stars series of operettas in Vancouver this summer. Aida Broadbent, of Hollywood, and Broadway productions such as *Son of Norway*, *Gypsy Love*, and the *Red Mill*, will do the choreography for some of the productions. Miss Antle, Vancouver born and trained, will appear through the courtesy of Radio City



Lenore

Barbara Pearce, Vancouver dancer, now in her 3rd season with "Theatre Under the Stars," is leaving for England and the Sadler-Wells Company at the close of the season in Vancouver.

Music Hall, and will be making her debut in a starring role in Canada. Recently soloist at the Rockefeller Center mammoth theatre, she is another example of the brilliant dancers who have worked their way up from the ranks at that institution, which include Nora

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MAURICE MORENOFF in his closing Montreal recital of the season, offered something new in his spectacles, when he designed his complete production as a practical example of the progress and development of a ballet school. Cleverly worked up from the preliminary classes, it was a shrewd combination of information and entertainment to the general public, and also a way to utilize his entire resources. He is to direct various pageants and mimed productions throughout the Province of Quebec, during the summer.

LES COMPAGNONS of Montreal, often called "Canada's national theatrical company", ended their season with the new Parisian fantasy by Obey, "Les Gucux au Paradis." (The "Poor in Paradise"—not to be confused with the new French film, "Les Enfants du Paradis," or "Children of Paradise," which was banned in Quebec.) Elizabeth Leese, formerly of Trudi Schoop, did the choreography.

VANCOUVER CIVIC BALLET SOCIETY—a dream which has recently become a fact. Now a fully incorporated and active group, the first full scale organization in Canada to promote the interests of ballet, has been functioning in Vancouver. This city has been called "The Cradle of Canadian Ballet," by the English critic Arnold Haskell writing in the *London Dancing Times*, and the hand that rocked the cradle was California born June Roper. It is fitting therefore that this strong personality in Canadian ballet, who trained a flock of Vancouver girls such as Anna Istomina and Margaret Banks, should return to the scene. The new society is directed by June Crux. (née Roper.) Stuart MacKay, John Stewart, Ralph Hiltz, Pearl Stewart, John Allan Bourne, and the Canadian dancer Beth Lockhart.

NEW YORK

There will not be much dancing at the Lewisohn Stadium this summer, according to releases from the management, but what little there will be, will be super. Markova and Dolin are scheduled to appear in two evenings of ballet, dates to be announced.

* * *

continued on page 42

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**THE NEW BALLET—KURT JOOSS
AND HIS WORK by A. V. Coton,
Published by Dennis Dobson Ltd.,
London**

By Mary Clarke

In a season flooded with ballet books, The New Ballet seems the most likely to endure. Its author, A. V. Coton, brings to his task a finer mind than ballet critics are usually blessed with and also a very detailed knowledge of his subject. His book is a record, an interpretation and also a personal view of the work of Kurt Jooss — the only man who "has created what is recognisably Ballet, in our time, working outside the traditional line of development."

Coton traces the development of dance to illustrate "the necessity of Jooss" in a manner that is refreshingly brief and direct after the number of repetitive ballet histories we have had recently. Throughout the book he retains a rare ability to see the art of Ballet in perspective against the general condition of mankind and it is this quality which primarily establishes sympathy between his mind and that of Jooss whom he describes as "an artist who completely accepts the world as it is and does not incline wishfully to an age that is gone." It is also the attitude which has kept the main emphasis of Jooss's ballets on Content rather than (as with the classic ballet) upon the Form wherein they are expressed.

Coton pays due homage to the findings of Laban whose initial theories of bodily movement first inspired Jooss to give practical expression to his research. Indeed The New Ballet may be taken as fairly authoritative presentation of Jooss's chief aims and theories although, as in the exposition of all works of art, the ballets themselves must make a purely personal impact upon each spectator.

The book is most beautifully produced, containing many colour plates of designs by Heckroth, Zinkeisen and Bouchene, a detailed photographic record of the company's past and present repertoire, and many fascinating line and pencil drawings by Richard Ziegler.

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BOOKS

by Mary Clarke

BALLET ANNUAL — Edited by **Arnold L. Haskell**, published by **A. & C. Black, Ltd., London**

BALLET ANNUAL, as its name implies, is to be a yearly event. This first number is largely devoted to collating records of the war period and



Cover design on 1st issue of Arnold Haskell's Ballet Annual, an Adam and Black Publication.

laying a foundation for following years. Ruthella Wade, former Editor of Dance, for example, provides a check list of American Ballet during the period 1939-45 and P. S. Richardson contributes a chronology of English Ballet 1910-45.

Mr. Haskell reviews at length the outstanding productions of the year, including fairly detailed estimates of Ballet Theatre and Les Ballets de Champs Elysees. He also lists what in his opinion were the outstanding ballets of the year — Ashton's Symphonic Variations, Tudor's Pillar of Fire and, amazingly, Celia Franca's Khadra, done for the Sadler's Wells Opera-Ballet. Nora Kaye's dancing in Pillar is also included in the "best performances of the year." (The "year" in Mr. Haskell's case covers the period February to July 1946, but most of the other articles are considerably less up to date.)

The recording side of the book covers visiting as well as native companies, but interpretative articles center mainly on the Sadler's Wells Ballet. The book is copiously illustrated with four colour reproductions of decor and numerous photographs from America, France, Russia and Britain.

by Dorathi Bock Pierre

BALLET DESIGN—Past and Present by **Cyril W. Beaumont**, published by **the Studio Publications, Inc., New York**

REPORT of publication of a new book by Cyril W. Beaumont is always an event accompanied by eager anticipation in the dance world. Mr. Beaumont is unquestionably the greatest living ballet historian, and although he is highly opinionated, his books are always beautiful and painstakingly factual. Among my own personal archives are photographs of the front of his shop in London, taken at my earnest request by my G.I. Brother during the war.

Mr. Beaumont's latest publication is another memorable addition to the record of ballet. In 1937 he brought out a book "Design for the Ballet" devoted to ballet decor and costumes for fifteen years from 1922-37. Then in 1939 he published "Five Centuries of Ballet Design" as a companion book to the earlier work, tracing design from the Italian Renaissance to 1922. Both of these were splendid items. Now, in "Ballet Design — past and present" just published in New York, Mr. Beaumont has combined the material of the two earlier works in an augmented form with important additions.

Mr. Beaumont is an historian who takes infinite pains in assembling all of his material in chronological order, and his indexes are always an aid to the person seeking facts and information. The index to this book lists the contents under several heads: *Designers, Index to ballets, Ballet companies — composers — choreographers, etc.*

Preceding the plates are nineteen pages of the history of ballet design. The student of ballet will learn here the origin of many things which are taken for granted in ballet today. The beginning of ballet itself and how the dance technique was influenced and developed by the design created by artists employed by the royal courts of France, Italy and Russia. The legitimate theater also took many cues from ballet design. In these pages, too, is brought

out clearly how important artist's designs are to the success of ballets, and how great was the influence of choreographer-dancer Michel Fokine in the use of true instead of fanciful design.

It is interesting to note that in modern ballet the English have long made use of native artists, whereas in the United States European designers have held the field over American artists whose work in every instance is outstanding when given competitive opportunity. Mr. Beaumont gives only one brief paragraph to American designers though history will show their influence to be considerable; but he does give special acknowledgment to the American Doris Niles and Serge Leslie for use of their collection of ballet prints and engravings.

The historical introduction is followed by the main body of the book consisting of 215 pages of plates, starting



with the well-known print of Beaujoyeux's "Ballet Comique de la Reine" in 1582, and ending with John Piper's design for "The Quest" and Doris Langley Moore's design for "Farie Queen" two English ballets presented in 1943.

In between is such a wealth of interesting and beautiful plates, 48 of them in full color, that this book, of great educational value, may also become popular as the dancer's picture book, for all dancers and designers will find in these pages ideas for inspiration and for literal translation to today's stages.



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REVIEWER'S STAND (SEVERIN)

continued from page 7

of a small animal) are present in the work. Its immediate impact was far more powerful than most Graham ballets I have seen, partly perhaps because of Schuman's nerve-wracking score, which quite appropriately set my teeth on edge, with morbid repetitions conveying the inexorability of fate and its moody, tragic coloring like that of the composer's score for *Undertow* and Schoenberg's "Transfigured Night." Noguchi's set seemed likewise suitable if somewhat indescribable.

Yet after the performance, in the cold gray drizzle of the Cambridge evening, I began to ask myself some questions. I wonder why Graham had insisted on so many repetitions, why, that is, the work could not be made doubly effective by judicious pruning. Why, for example, had she included so many tortured interludes in and around Noguchi's version of a bed (whose structure, by the way, resembled a rather bony pig sty)? Was there any need to hammer home every point not once but over and over again? And with not the slightest hint of irony or subtlety or intellectual sophistication?

At the same time, paradoxically, why erect a barrier of puzzlement and misunderstanding between herself and the audience by using absurd symbols and other such devices? They practically sit right up and cry out loud for reaction from the mind rather than the heart. They are like the superfluous adjectives and adverbs of adolescent writing.

I asked why the character of Oedipus, the crucial figure in the legend, was unconvincing in the ballet, why his relationship with Jocasta was devoid of real dramatic conflict, so that only she came through clearly. Was it not, after all because Graham fails to recognize that her art consists of more than self-expression, that the interrelationships of all her characters must be something different from what might prevail among a school of fishes?

And finally I wondered if the portentous gloom of all her recent works does not show a lack of perspective, a blind preoccupation with herself and the troubles of our times. They are remarkably akin to the psychoanalytic introspection of Joyce, the naturalism of

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Faulkner, the hopelessness of Existentialism, the predestination of Kafka — all, in effect, Graham's literary gods. Of course in this respect she is running with the crowd. Well, I believe that newer exciting spirit is stirring in the world. Maybe Graham will eventually even become one of its prophets; it's more likely she will fall by the wayside if the stimulus for *Night Journey* is sustained for long.



TRUDI SCHOOP and Company
Ziegfeld Theatre, April 20

MANY YEARS AGO, one of history's innumerable German General Staffs set out to analyze why it lost a war. Thorough investigation revealed that one reason was its lack of humor, and forthwith it began adding French war cartoons to its soldiers' manuals. One of them went like this: Peering through a gaping hole in the side of a house, a Frenchman was exclaiming to the owner inside — "Oh, ho! So a mosquito blew in!" Appended to the balloon was this note from the general staff: "It was not a mosquito. It was a shell."

My only excuse for repeating this story is the parallel between the military mind at work and Trudi Schoop's nine-scene comedy called *Barbara*, which she presented for a matinee and evening at the Ziegfeld in her first New York engagement in seven years.

For one thing, *Barbara's* comedy is fully as explicit as the military men's. P.S. Second, the humor is no more funny to begin with than the old French cartoon. And third, the proceedings bear the unmistakable mark of Europe, post World War I. The two-piano score resembled the musical hash accompanying an ancient Chaplin silent; ditto the pathetic production effects. I think you get the picture.

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REVIEWER'S STAND (HERING)

continued from page 7

as Juan, Yerma's husband; Doris Goodwin as a Woman with Child; and Miss Bettis as the protagonist.

Miss Bettis has transformed *Daisy Lee*, formerly as solo with off-stage voices, into a solo with incidental characters. It is no improvement. The added danced parts in this taut drama of a woman's thoughts after the burial of her drunkard husband are hastily conceived and contribute nothing to the revelation of the principal character. The dance is still Miss Bettis's free-for-all. She pounds an unsuspecting piano stool, searches frantically for a lost melody on the piano, utters superdramatic verbal response to the off-stage voices, and proves what we suspected long ago — that *Daisy Lee* is outwardly wildly dramatic, inwardly quite empty.

It added particular point to the final number, *Theatrics*, a broad lampoon of the theatrical performer who relies on the spectacular to impress his audience. It really seemed as though Miss Bettis were poking fun at her own dramatic excesses in *Daisy Lee*.

Piano accompaniments by Leo Smit and Paul Benet were, as usual, top notch.

**LETICIA, RAGINI DEVI,
GINA, MICHIKO, LOKELANI**
Barbizon Plaza Theatre, April 15

THE GREAT GOD KRISHNA would surely have raged at the prospect of sharing a dance program with a chorine version of "I Wish I Could Shimmy Like My Sister Kate." Yet that's exactly what happened on the pot-pourri dance recital of Leticia, Ragini Devi, Gina, Michiko, Lokelani, and others.

Members of Krishna's Hindu realm were performed by Ragini Devi. Here is a scholar with great affection for the philosophical dance of India. Her material smacked soberly of authenticity. Her costumes were breathtaking creations. But unfortunately, a good scholar does not necessarily make a good dancer. Ragini Devi lacks both the appearance and the projection to market her esoteric wares effectively.

Leticia, on the other hand, makes undue compromises with the demands of

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the theatre. She forgets that an audience that will wend its way to the Barbizon on a weekday night and wait far too long for the program to begin is seriously interested in ethnic dance and would accept her Balinese, Burmese, Javanese, and Siamese material in versions closer to source. Yet her material did not lack in interest simply because it is so difficult to find even diluted versions of the various types of dance she included. But why she had to finish the program with four hip-wagging, high-kicking so-called "modern" folk song-dances to ear-splitting jazz records is something we'll never comprehend.

They formed a raucous contrast to the dainty, precise pantomime-dances of Michiko, whose Japanese portrayals were the high spot of the evening and proved that authenticity is no enemy of interest when it is employed by an artist.

HADASSAH, Lecture Demonstration New Dance Group, May 4

IT IS RATHER unfortunate that the New Dance Group allotted only one evening to Hadassah and Milton Epstein for their excellent exposé of Hindu, Balinese, and Javanese Dance. It forced them to choose very much at random from their vast store of knowledge of the dance lore of these three countries. But they did an admirable job with the time at their disposal.

Mr. Epstein read exceedingly well-organized notes on the Hindu dance, describing the characteristics of the various regions in India, the philosophical and religious background of the dance, and the basic gesture vocabulary. Hadassah illustrated the latter most charmingly and performed several numbers in both heroic and lyric vein.

The Javanese and Balinese idioms were treated in the same manner, with Hadassah contributing one solo for each.

Let us hope that next season the New Dance Group will sponsor an extended series for those who found much value in Mr. Epstein's enthusiastic and scholarly approach and Hadassah's very real artistry.

GWYN FERRIS Studio Theatre, April 27

SEEING GWYN FERRIS made us long wistfully for Fanny Brice's *Spring Dance*, Sybil Shearer's *Spanish Reversal*, and a few of the other really

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funny parodies that we've stored away to evoke a furtive chuckle in an off-moment. Miss Ferris's concert was one of those off-moments — so far off, that we're still looking for the laughs we couldn't muster up while attending it. The funniest thing about the recital (and it was meant to be funny) was the audience, a clique of apparently normal young men who burst into wild laughter every time Miss Ferris tripped across the stage — lay on the floor and waved her shapely legs — or lost part of her costume. And they stamped their feet like a herd of Flamenco dancers just let out (and don't ask from where!).

Miss Ferris's concert was all very informal. So much so that we felt like taking off our shoes and curling up with our dog-eared copy of *Hecate County*. Between numbers the audience was kept conscious with selections hazily played by a phonograph and during the numbers by gestures played by a pornograph. The intermissions for costume change were so long that we strong suspect she slipped out for a short or and left her friends (we're the sole exception) to applaud the stage while they went about their work.

Someone later told us that the whole thing was a gag . . . and we did!

New York Datelines

continued from page 34

Science Research Associates of Chicago have filled a much needed necessity in the occupational research field by publishing a brief on the dance profession for veterans and young people who may want to get into the field. Occupational Brief No. 191 may be obtained by sending fifteen cents to Science Research Associates, 228 S. Wabash Avenue, Chicago, Ill.

* * *

The nags ran Jack Stanly's way at the Irish Sweepstakes last month. Jack and the Stanly School business manager, Freddy Chomiak, cashed in to the tune of 85 pounds sterling.

* * *

DANCE Staff Photographer Walter E. Owen appeared as lecturer on April 10th before the Brooklyn Institute of Arts and Sciences. His subject was Composition in Photography.

* * *

All roads will lead to Prague this summer if plans for the World Youth Festival are consummated. Plans are in process now for representation from American dance. A committee under the chairmanship of John Martin is hard at work organizing such representation. The American troupe will appear in jazz, square dances and other examples of Americana. There will also be participation in the fields of drama, music, sports, film and art. Among the sponsors in this country are Louis Untermeyer, Thomas Mann, Helen Hayes, Cornelia Otis Skinner, Ingrid Bergman.

* * *

Rosario and Antonio are again the winners of the annual popularity contest conducted by *La Prensa*, Spanish



language newspaper, in New York. This will make the fifth consecutive year that they have won the silver cup. The cousins are scheduled to appear this summer at the Teatro Colon in Buenos Aires with a local ballet company, and thereafter they will go to Europe in the Fall, for the first time since before the war.

* * *

"African Interlude" a benefit show for a campaign drive to raise \$25,000, for the African Academy of Arts and Research was produced at the Hotel Diplomat on May 7th. Among the artists who danced were Asadata Dafora, noted exponent of African dance from Sierra Leone, in "Yuroba Ceremonial Dance", and Claude Marchant, brilliant modern dancer, who is a former member of the Katherine Dunham company and who has recently

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been seen in "Showboat" and in "Spring in Brazil". Also appearing on this program was Alma Sutton in an original "Eccentric Dance". Miss Sutton has appeared at Cafe Society Uptown.

* * *

An International Dance Festival, dedicated to the ideal of one world, was held at the New School for Social Research on May 20th under the auspices of the Associate Members of the New School. Dancers from Palestine, Arabia, India, China and Mexico took part, among them: Zamira Gon, Gina, Lakshimi, Wasantha Wana Singh, Tai Ai-



Lien, Josefina Garcia and George Philcox.

* * *

Ida Meged, Palestinian dancer, composed the dances for the Pargod production of "Shylock, '47" a modern adaptation of the "Merchant of Venice" which will be showing at the Master Institute on 103rd Street between May 31st and June 8th.

* * *

Tony and Sally De Marco unlimbered at the Persian Room of the Hotel Plaza last month with the Fred Astaire "Swing-trot" "Tea for Two", and two popular Brazilian dances, "Jaropo" and "Bambuco".

Beatrice Kraft launches a summer show at the Riviera. This *exotique* will be seen in a repertoire of Hindu dances a la jazztime.

* * *

The Ethnologic Dance Center's calendar for June promises well, as may be seen below:

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* * *

Saturday night "POP" concerts at
Carnegie Hall during May were greatly
enlivened by the presence of Tashamira
on May 24th and on May 17th, the
"Night of the Americas", by Rozzino
and ensemble. The trio danced the open-
ing of Act 2 from "Carmen" with
Maclovía and Rozzino as the gypsy
dancers, and Pastora in the role of
Carmen, the vocals being rendered by
her castanets. Maclovía is the sister of
no less a dancer than Antonio of Ro-
sario and Antonio fame. Assisting these
artists on the concert of the 17th was



Tina Ramirez, 17 year old daughter of
the Spanish torero, Gaonita.

* * *

Trudi Dubsky, Viennese dancer and
choreographer, who, like Paul Szilard,
had the unique experience of living under
Japanese dominated Manila during
the war, did the ensemble dances for
the presentation by the Erwin Piscator's
Dramatic Workshop of the New School
for Social Research of Jean Paul Sartre's
play "The Flies" on May 14th. Miss
Dubsky and her husband Mr. Herbert
Zipper, eminent Viennese conductor, are
in this country to help in the organiza-
tion of the Philippine Foundation of
America, the major project of which
is to erect in Manila an art center for
dance, drama, music and the fine arts.

* * *

The Department of Education of the
American Museum of Natural History
held an informal reception in honor

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of the artists who have appeared in the whole-year-around program at the Museum entitled "Around the World with Dance and Song". The reception was held on May 20th in the Whitney Bird Hall, conspicuously devoid of mammals, prehistoric mounted reptiles or stuffed birds.

* * *

IRIS MABRY appears at the Studio Theatre in a program of modern dances on June 5th, with music by Ralph Gilbert.

* * *

La Meri will give a series of lectures in June on Tuesday nights at 8:00 P.M. at an admission of \$.90:

June 3—The Dances of India
June 10—Practical Choreography
June 17—Dances of Spain
June 24—Dances of the East

* * *

FRANCES MASIN and MARION SCOTT, modern dancers appeared in a recital at the Studio Theatre on May 25th.

* * *

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The American Theatre Wing School for professional veterans, will give a ten-week summer course, with approval of the V.A. The Wing has secured the services of Martha Graham, Hanya Holm, Jose Limon, Charles Weidman, Peter Birch, Ernest Carlos, Roland Guerard, George Chaffee and Mme. Fokine. Two special courses in applied dance are also featured: Body Building for Actors, taught by Lucas Hoving, and Dance Fundamentals for Actors and Singers, offered by Kathleen O'Brien.

* * *

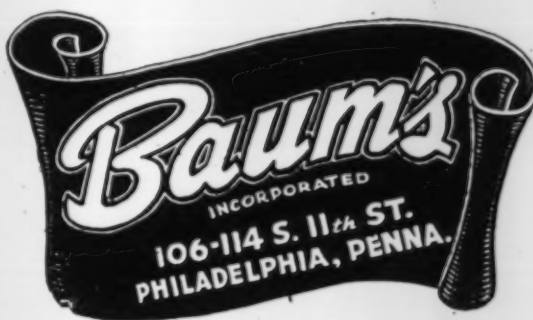
SCHOOL and CAMPUS

The Theatre for Children and Young People will give performances at the Central High School for Needle Trades June 6, 7 and 8. The featured dancer will be Simon Genovart who appears through courtesy of the Shurman School of Dance.

* * *

The French Folklore Society presented its tenth annual concert on May 9th at the McMillan Theatre of Columbia University. Contributing groups were the Dance Group of the French Folklore Society, the French Folklore group of the New Jersey State Teachers College and the Dramatic Group of the

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* * *

Aubrey Hitchins threw open the door of his new New York school on May 12th . . . Margaret Craske is a new faculty member on the staff of Ballet Arts, for the month of June only . . . Roland Guerard is a new member of the faculty of the School of Dance Arts . . . Former recitalist-world traveler and writer Eileen O'Connor opens a school for ballet in New York next month.

* * *

A demonstration of student work in ballet and modern dance by the pupils of Frances Masin will be held Sunday, June 8th at the Washington Irving High School.

* * *

Students of the Olga Tarassova New York school appeared in their annual school performance on May 25th at the New York Times Hall in Glazounoff's ballet "The Four Season" and other divertissements.

* * *

Two gala performances by Ballet Soiree, Washington, D. C.'s own little ballet theatre under the direction of Marion D. Venable graced the Spring season in that area. A local cooperative venture, the company includes advanced and professional dancers whose aim is to establish a ballet company of first rank in Washington. The May 11th and 12th performances at the Cafritz Auditorium were ambitious and on a high professional level, despite the youth of some of the participants. Olga Ley designed costumes for the ballets which numbered "Fantasie Caucasienne", "Promenade au Parc", "Reverie de Printemps" and "Amour a l'Ecole de Danse". Choreography for all ballets was composed by Marion D. Venable, a teacher of more than local fame.

* * *

The Fiesta de las Americas, held last month at the Orange Bowl in Miami, unveiled a 12 year old whiz by the name of Florence Taylor, who, mark our words, is going to be heard from a lot. Little Miss Taylor, a pupil of Jack Stanly, who taught her down Florida way, has been dancing since she was four, is equally at home in tap, ballet and Caribbean dances.

* * *

The Alumnae Association and members of Steffi Nossen's Teen Age Dance

Workshop, and the students of the Steffi Nossen School appeared in performances in their local communities, as follows:

Larchmont-Mamaroneck: May 23rd, Mamaroneck Jr. High School.

Scarsdale: May 24th at the Scarsdale High School.

Pelham: May 29th at the Pelham Memorial High School.

Young American composer Jess Meeker wrote a special score for the opening dance on the program. "Gateway to Learning", a newly choreographed ballet on education, with music



Loukia, who dances Greece and hails from Greece, made her first New York appearance in solo performance at the Carnegie Chamber Music Hall.

especially written by Sybil Mandel, was performed by a host of over fifty youngsters.

* * *

CONVENTION TIME

For the first time since before the war, the DANCE EDUCATORS of AMERICA, Inc. will hold a four-day convention with a superb faculty and all-recital material at the Hotel Henry Hudson in New York City from July 27th to August 3rd. A separate ballroom session will be held at this time.

The Annual Training School of the D.E.A. for beginners and advanced students will be conducted from July 16th to the 26th, also at the Henry Hudson Hotel.

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HAWAII TODAY

Paula Nelson writes from the Islands of an upsurge in native Polynesian arts, of the revival of interest in ancient dances and modern, of hope for the future of Polynesian dance.

Plus . . .

Sparkling, witty story interviews by CONSTANTINE on Lotte Goslar entitled "DANCING CLOWN", by W. G. RAFFE on the new star of the Spanish dance on the continent, Angelo Andes; comment on Ballet Society and other recitals of the season, pictures and news from Copenhagen on the choreographic competition and informal pictures of dancers at home and abroad.

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FOOTNOTES

BALLET THEATRE FOUNDATION IS BORN

Because production and operating costs of a ballet company have risen these days beyond hope of reimbursement from the low-scaled ticket prices that are in demand now, an organization known as Ballet Theatre Foundation, a tax-exempt, non-profit corporation, has been established for the purpose of assuring the maintenance and continued presentation of ballet in America.

The Foundation proudly names itself after Ballet Theatre as the native company most worthy of support, as it has, indeed, demonstrated its ability to produce ballet on a high artistic level, despite the prevalence of pandering to vulgarity, conspicuous in some of its contemporaries.

Mrs. Wales Latham and Carleton Smith are co-founders of the organization, which was organized from a group of men and women everywhere in the country who are deeply interested in the cultural future of the arts, and who desire to establish ballet as a phase of cultural life, on a plane equal with music, painting and the theatre.

What the Metropolitan Museum is to art, what the Metropolitan Opera Association is to opera, what the National Theatre Academy is to theatre, that is what the Foundation may mean to the future of ballet.

Among its founders are Aaron Copland, John Alden Carpenter, Leonard Bernstein, Jo Mielziner, Mrs. Efram Zimbalist, Joseph Clark Baldwin, Henry Clifford, John F. Wharton, Mrs. Louise Tcherepnine and Mrs. Alexander McLanahan. From this list and others in the field of music, theatre and art will be set up an Artistic Council, as well as a Board of Governing Trustees, both now in process of formation.

Clearly, subsidization of the arts is still a necessity in this country, since popular demand and/or appreciation has not quite reached that stage in its evolution where it can or will support even the finest in ballet. But there will come a time.

"THERE IS DANCING IN THE TEMPLE"

Ruth St. Denis revives the religious dance in her institution, the Church of the Divine Dance, in Los Angeles, and from France we hear that there appears to be a strong renaissance of religious dancing in churches. The sisters Foatelli, who have written books on some of the religious dances, are among the leaders of the movement. Already there is in existence a medal representing Notre Dame de la Danse, which is blessed by the Church.

Eyebrow-lifting individuals will pause and remember that from earliest times the church has been a source of inspiration to the dance, as well as its arena and theatre. Even in modern times, such churches as the cathedral in Seville conduct high masses during Holy Week replete with choreography in the form of "Los Seises". And — to come closer to our American religious background, such sects as the Shakers indulged in a primitive form of dancing "to shake themselves free of sin", to purify themselves in the sight of God.

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